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SONG, DANCE, STORYTELLING
Aspects of the Performing Arts
in Japan

Frank Hoff

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**East Asia Program
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FOREWORD

The two collections of songs translated here were popular during the transitional era between Japan's Middle Ages and its Early Modern Period. The Kanginshū (1518) and songs from the repertory of Women's Kabuki (whose text, the Odori collection, belongs to the Kan'ei period [1623-1643]), stand at either end of this period of one hundred and twenty years or so which ushered in important changes in the performing arts of Japan as well as in other aspects of its culture.

Though the majority were sung on private occasions, the Kanginshū also includes songs from the performing arts of the Middle Ages (nō, dengaku, and kyōgen) as well as from lesser-known performance types. The thirty-one sequences of song used as an accompaniment to dance in the repertory of early kabuki indicate the direction in which performance was destined to develop in the following period.

Dance where gesture and movement fill out or comment upon song became a mainstay of kabuki. On the other hand, dance set into a plot context, such as we often have in nō, has a remote antecedent in storytelling to which movement is added at significant highpoints, a device which has the effect of transforming the experience of auditors into that of spectators. The essay on kagura includes a discussion

of the hypothesis that storytelling in this ritual context was to become a staged art when filled out with dance, costume, and masking.

Song, dance, and storytelling. If we think of it in this way, then, in addition to presenting a discussion of one of Japan's most central religious rites and an illustration of song in transition from the Middle Ages into the Early Modern period, this volume elucidates through examples something unique to the basic nature of performance in Japan.

I would like to express my appreciation for the assistance of Yamaji Kōzō, who read over with me and explained much about song in the Odori collection. His knowledge of the dances to which these songs were performed was indispensable since there is no published commentary for this collection. In my notes I recognize my indebtedness to Asano Kenji and other Japanese scholars for their work on the Kanginshū. I would also like to thank Stephen Bett of Simon Fraser University for having made valuable suggestions for improvements in the English translation.

Note to 2nd printing. An article of mine, "City and Country: Song and the Performing Arts in Sixteenth Century Japan," included in Warlords, Artists, and Commoners: Japan in the Sixteenth Century, edited by George Elison and Bradwell L. Smith, 1980, The University Press of Hawaii, contains a discussion of interrelationships among song types translated in this volume and other songs of the same period.

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PRIVATE MUSIC

A Collection of Early Sixteenth Century Song
(The Kanginshū)

'To Musicke bent is my retyred minde,
And faine would I some song of pleasure sing'

Thomas Campion

Chinese Preface

Now to speak of the practice of song, one must go back to the very beginning, a time when all things under heaven were first evolving out of a still chaotic universe. The various gracious emperors have made careful use of song as an instrument of rule, and the tradition associated with song used in this way is quite old, as we see when we seek precedents in Ancient China. The reason the emperors of the earliest period sought the harmony of the five voices was to gain a tranquil mastery over the hearts of their subjects through music that their government might become an ideal one. In other words, through harmonizing the five voices, the six rhythms, the seven sounds, and the eight winds, these princes achieved the marvels of music. And through the harmonious cooperation of both the voiced and unvoiced, the long and the short sounds of words, and the short, long, slow, and swift measures of music they were able to realize the beauties of effective rule. The civilized man hears music, regulates his life with its quiet measures, and becomes a perfect paradigm of the virtues. Consequently, in the Book of Songs it says: "If one can gain a cultivation of the feelings through music, then one's reputation for righteousness and virtue will be long-lived."

As for the individual himself, when because of an excess of feeling he can no longer express himself fully in the voice of normal emotive expression, he has resort to song, prolonging the sounds of his voice. When even this expedient is insufficient, he moves his arms, unconsciously and without realizing that he is doing so, stamps his feet, and through the movement of the entire body gives total articulation to his feelings. The reason that music under an administration which is in effective control soothes and quiets the heart, as well as gives it pleasure, is that such an administration is in close harmony with the people's will. And the reason why the sounds of envy and of anger are to be heard in the music of chaotic times is that such government violates righteousness, while the hearts of its people run in an unrighteous pathway. That is why poetry is the most fitting way to amend the morals of both the individual and his government and to move to righteousness even the devils who, though invisible, inhabit the world. Poetry, the word itself declares, is a means of expressing pure feelings.

In time poetry changes to become song which is widely sung. In the earliest period what was central was religious music used to worship the souls of the ancestors of the emperors and provincial music performed in villages. Song in the period of Yao was sung when wells were dug for drink and fields plowed for food. Song about the river Yi in the

Ch'in and song about the great wind in the Han are examples of song possible because of prayer to the gods before a grand enterprise. Chieh-yü's song about the phoenix; Ning-ch'i tapping in time upon the cow's horns; the king of Ch'u and the story of the fruit of the water plant; the king of Ch'en and his song about Hou t'ing hua--none of these but is now widely sung among the people. As it says in the I'ching: "They sing while beating on the jug as on a drum." How can song, then, not be the pinnacle of the Way of Virtue. We already have the example for this in China.

If we think carefully about our own country's past, we recall the myth of the Goddess Amaterasu hiding in the rock cave. The gods performed seven nights and seven days of song and of dance before its door. Out of curiosity, the goddess peeked from a crack in the stone door; this gave the other gods the chance to open it fully. In a single moment a darkened universe became light again. From this story it is clear that there were songs for kagura in our country even in the beginning of the period of the gods. Next appeared saibara; this, like gagaku, is music used at drinking parties. Later saibara changed into sōga. Other songs of this type are imayō and rōei. Various forms of performance changed a third time at the end of the Heian period and gave birth to the music of Ōmi and of Yamato sarugaku. The tempo of some of these songs was too languorous, so people got bored with them; while the tempo of others was too rapid and people

could not bear the noise and uproar. Considered all in all, it is kouta alone, is it not, which is performed by members of royalty in the court and sings of the human feelings of the lower classes, consoling the human heart?

It is clear that the birth of kouta was not an affair restricted to the universe of men. When the wind blows and it rains, this natural blessing is bestowed on all things, and we have heaven's kouta. When water flows bubbling in the stream bed, when leaves fall gently from the trees, we have kouta played by the natural world at large. But it does not end here. The dragon sings; the tiger roars; the crane cries, as do other great birds; the nightingale in spring, the katydid in autumn; all sorts and kinds of animals and insects singing on flowery branches and on the grass of the meadows; can we not call each a beautiful kouta of the natural world? All the more reason for us to think that whatever man's feelings have expressed is a kouta. The more than 5,000 volumes of the Daizō Sutra are the priests' kouta. The books of the Five Kings and those of the Three Emperors are the kouta of the former rulers. These form the basis for the education and improvement of the nation's ways and customs. They instruct husband and wife in their proper behaviour, vassal and lord in theirs, and father and son in theirs. They aim to elevate morality. Ah, kouta, how vast is the meaning of this word.

The peoples of India, of China, and of Japan all enjoy the strains of music. Alike, all sing at times, gaining the same pleasures whenever they do. At royal gatherings in the Imperial Court, waka are sung and music enjoyed. After the recitation of Chinese and Japanese poetry there are smaller parties. When the presentation of sōga is completed at banquets in the shogunate family, they take pleasure in softly singing kouta. In the morning we enjoy reciting to the beat of the fan against the palm of the hand. To this accompaniment we walk among flowers blown like snow by the wind, enjoying together the blossoms of spring. In the evening we bring our shakuhachi out with us and, standing alone a while, where the wind blows across the reeds, we admire the moon of autumn.

I live here devoted to the arts. I have edited more than three hundred songs into a volume, which I call the Kanginshū. And though I speak of the arts and literary matters, by means of these I am really teaching a lesson about the Three Relations and the Five Virtues. There is no doubt: this is the ultimate teaching of the saints and the sages; why should I call it a small affair then? It is autumn now, the eighth month of the 15th year of Eishō (1518). Besides this lamp with its green shade, I comment on the past but make something new of my own. And I leave this behind for others coming later who may share my interests.

Japanese Preface

I live alone here apart from the world. It helps me to be able to look out into the distance and see Mount Fuji there far away. For that reason I chose this site to put up my small hut. Already I have seen more than ten winters' snow pile up against the window beside my desk. I arranged the eaves to be in line with the wind which comes from the pines. I like the struggle--to pit the sound of my own koto against that of the wind, wondering on what strings it first began to sound. The shakuhachi is my friend too. I try notes that fit in with those of spring and autumn. But song consoles me, most of all.

Time takes the bit into its mouth and passes us by. There were parties in the past--in the city and in the countryside. I too was there. We drank below the blossoms in spring, below the moon in fall. Old and young alike, singing together. More than half are dead now. The past was a good time and so I sing out, from a heart filled with emotion, disarrayed like the leaves of the willow in the first song which begins this collection. Then I go on to recall other songs to appease my longing, remembering them as memory prompts: Now a sōga, now the voice of monks singing along the corridors bits of Chinese or Japanese verse; and songs from the stage, too, the strains of dengaku, Ōmi, and Yamato

performers. I write them down as something which can never be forgotten after my death and put them aside somewhere or other in this room where my tranquil life goes by. And I sing. I sing them again and again. Singing keeps me on the straight path when life distracts me. I took my cue from the 311 poems of the Book of Songs and put the same number of songs into this book--the Kanginshū. But I also wanted to add, in one small corner of the work, something about my own feelings.

Whatever time is left, I will live out growing weaker, but doing just as the saying goes: talking to the fireflies in autumn as now with their dim glow and writing things down by the light of the moon.

The Kanginshū

1 kouta

Brocade flower band to my dress
Blossoms. I loosen it uselessly,
Branches of the willow snarl my heart in disorder:
When will I forget
A sleeping face amidst tangled hair

2 kouta

Again and again. Gather them afresh each year
Young herbs from Living Field
You too, beloved, may you gather a thousand years

3 kouta*

If you gather young shoots, then
Parsley and its root in wet fields
The itadori on peaks;
The shikano, too, and tachi-gakure

4 ōuta

Buds on trees swell. Spring rain falls
Buds on trees swell. Spring rain falls
Snow melts slowly in the fields
And the green plants beneath--
How much longer before we can gather them
'Spring begins'
Is what we say and at Yoshino
Mountains are misty, and white snow
Vanishes leaving behind a mountain trail
Vanishes leaving behind a mountain trail

5 kouta

Went through mist
Pulled roots of small pines,
And in the fields heard the first sound of the uguisu

6 kouta

Glorious below the pine
Draw up a thousand years--
A thousand, a thousand, a thousand, a thousand

7 kouta

Be luxuriant, Pine Hill
Be full
Be a thicket of branch, a Hill of Pine

8 kouta

Whose sleeve did the sweet smelling plum touch
I think I will ask the Spring
And Oh, I want to meet the moon too, to ask. He tells things

9 ginku

Just sing below the plum, lying under the moon;
Once you become a Buddha
When you are born into heaven--
Then all of this becomes a lie

10 kouta

The plum flower battered by rain;
The willow, by wind.
The rest of us fretted by the lies in this world

11 ōuta

Do not reject an old man, dear plum on the fence-trellis;
Learn the compassion of flowers
Who bind themselves to three months of spring.
In our world, where you barely begin to know someone after
one night,
What becomes of the relation afterwards.
I was ecstatic after that night
But our meetings do not become frequent--
My passion grows and I am sorry now that we ever met

12 kouta

Who asked you about that;
No one asked you to tell that pointless story

13 ōuta

Year after year someone grows old and dies. That is the
world we live in--
But flowers radiant beside my house change neither color
nor fragrance
But flowers radiant beside my house change neither color
nor fragrance
Someone will be left to look at them is what I think when
Another year comes round. The small wheel
Circles. My restless world. Dawn
Moon. I hate it for never ending--
Let that be. Think of it as a spring evening,
Dream within a dream
Within a dream

14 kouta

Down the river from Yoshino, scattered flowers float like
rafts.
I am floating and they pole them along;
I am in love and they pole them along

15 kouta

'Give me the flowers that blossom on Mount Kazuraki'
I kept longing
For what I could never reach

16 kouta

The way he looks: a beautiful quiver with flowers
for arrows.
But strap it on to wear and
Meet him:
It is a quiver made of otter skin--
He is all lies

17 kouta

In a world where people live by lying,
Why does the swallow's face look like it speaks the truth

18 kouta

Avenues in the bright Capital cross like strings on a loom.
If you do not know a street, ask and you cannot lose your way.
Love is a different road;
You may have traveled it before, but this time you are lost

19 hōka

The Capital. Brilliant. Splendid--
What you write can never really match it.
To the east is Gion
Kiyomizu. Water coursing down the falls at Otowa and in
the storm there
Petals of the famous cherry tree scattering, chirari-chirari.
To the west, the temple Horin and the temple at Saga
Go round. Go round. Water-wheel--
And come out at the dam before the Risen temple. Water in
the river
Branches of willow trailing in the stream, churned by the waves.
Fat swallows, buffeted by bamboo;
Oxen in the Capital bumped by wheels;
Susuki in the fields swept by the wind;
The tea mill shaken by the pestle--
Oh yes, I have forgotten something, haven't I?
These two sticks which the Hōka performer beats together--
Two bamboo sticks called kokiriko
Age after age. Pile up. Double the space between the joints.
Blessed is the peaceful and wondrous age we live in

20 sōga

The imperial outing to see flowers which everyone talks of
Was the second month of the fifth year of Hoan

21 dengaku

I take out the shakuhachi from beneath my sleeve,
To blow it while waiting and
The wind through the pine--
Scatters flowers as though a dream.
How much longer will I have to play until my heart is quiet
again?

22 ōuta

What I worry about when there is a storm is the
Wind from the mountain near cherry trees in bloom.
What I regret about time passing is
The rare night I spend with you--
This rare night I spend with you

23 kouta

A spring breeze, gentle and mild:
Such is the beauty of Seishi

24 ginku

The one million steel helmets of the army of Go
Could not resist the blade within beautiful Seishi's laughter

25 kouta

Do not fall. Stay on the tree, cherry petals
Fall and be gone, lying tongue and heart uncertain as a flower

26 kouta

A bird lives in the forest beyond, I think, because
Flowers are falling.
Well, if that is the case then
Put up bird clappers and drive off the enemy of flowers

27 kouta

From the Protector's cherry trees
Do blossoms fall or do they not
Did you notice, Waterbearer?
Maybe falling, maybe not. Only the storm knows

28 ōuta

Yes, the gods understand. Kasuga at
Nara, the old Capital, where year after year
Great double-blossomed cherry trees fill out
Great double-blossomed cherry trees fill out
Then fall because a storm entices. When the storm entices
They fall. I am dew which lasts
Only while flowers wait for the wind.
One wish: not to suffer
One wish: not to suffer

29 ōuta

Moonlight floods the Western Chamber.
We were together not even as long as flowers last.
What was between us: a brief candle flame
Remains flickering. Still desiring,
I cannot bear to see myself

30 kouta

Because you are beautiful
Because you are beautiful
They know everything now
Ah sad flower
Sad flower

31 kouta

I will be late with the water I am carrying.
First, let me go, please.
You ask me if I will come again--
Annoying creature,
Young priest

32 kouta

A crop of new tea
Picking leaves, pinch and be pinched.
Grinding them in a mill; tug her sleeve
Shaking them through a sieve
And then jilted--
The young enjoy this sort of sport

33 kouta

I have a jar for new tea.
But when I put it in
It is last year's tea. I don't understand
Last year's tea, and I don't understand a bit

34 ōuta

Drawing apart, drawing apart
Our relationship ends in fruitless dreaming
Our relationship ends in fruitless dreaming
Sleeping with remembrance only
Over the bed empty now and sad
Waves of tears without sound
A river flows along my sleeves.
But the whirlpool. When will we meet
The whirlpool. When will we meet?

35 kouta

He left nothing but remembrance behind;
Then went toward the East. His name?
I will never tell

36 kouta

What can I do?
What I remember seeing once
Never leaves me now

37 kouta

A futile thing
Remembrance--
Clings to the body
Even while you sleep alone

38 kouta

You have no feeling at all!
What phoenix rests upon a briar bush

39 ōuta

The flowering branch of a pear tree
Which looks wet in the rain
Which looks wet in the rain
The red lotus in the fabled pond of Taieki
The green willow in the Palace of Byo.
Can they surpass her beauty?
Powdered and painted ladies of the inner chambers of Court
Can only pale before her
Can only pale before her

40 ōuta

I remember that the face of Shokun
Had a lovely green shadow about the eyes.
Spring comes, reeling threads, trailing branches of willow and
My feelings become tangled and snarled.
I want to draw close as the wind rises--
To clear away the dust at the base of her tree
To clear away the dust at the base of her tree

41 ōuta

Yes she is weakening.
Leaves of green willow become entangled when the
 wind blows and she feels cold
Leaves of green willow become entangled when the
 wind blows and she feels cold
The evening sky is overcast;
Rain flails the grass growing over the eaves. And
When you look at that bending sight,
Your heart constricts with this evening's sadness
Your heart constricts with this evening's sadness

42 kouta

Wait beside the willow
And if, they ask
Tell them you came to cut wood for tooth picks!

43 kouta

Neither cloud nor smoke
Seem certainly there.
My heart too--up in the air;
Way up in the air above the peak of Mount Fuji

44 kouta

The best thing is not to look
Seeing is loving

45 kouta

Do not look. Do not look.
People will guess--do not look

46 kouta

Toward the one you love
Eyes move and
The head turns

47 kouta

On our way to Konda
It will get dark, won't it, Yajuro?
But this crescent moon
Means it is still evening

48 kouta*

What a beautiful straw hat. Look at it lacquered and tall.
It is a souvenir from the battlefield of Kawachi
eitoroei to, eitoroeito na
The sluice gate is broken;
Take care when you tread the bellows
eitoroei to, eitoroei na

49 kouta

The world slips away bit by bit--
chirori, chirori

50 kouta*

What is strange about that? After all
Our sad world is a small boat in a storm

51 kouta

What is strange about that? After all
How many people live to be seventy

52 kouta

This, that and everything else too--
A dream, a phantom, foam on the stream.
Life lasts no longer than dew on a leaf,
And even then it is tasteless and flat

53 kouta

A dream, a phantom--
God Damn It

54 kouta

Who can bear the sight of a person that looks like he
understands
Oh world of dreams, dreams--
His face alone looks like it knew everything

55 kouta

What can you do with
'Understanding'. After all
Life is a dream--
Be crazy--that is all

56 sōga

Shall I break it off
Or put the whole branch in my hair?
A long spring day in May
Is when you never tire of living

57 kouta

Do not wear the white one:
It will glitter in the moonlight and be seen

58 Ōmibushi

'Nights in summer
Dawn so early one cannot sleep'
Is what someone said once.
I suppose he may not have been much troubled by love.
Names of villages where they hull barley--
One recollects the Capital. Village of Shinobu
Makes me cry for no reason at all,
Or perhaps because I do not meet her. Despite which
they say I do--
River called Natori. The sound of its waters
And sound of the pestle,
Neither of these do I pay much attention to;
But hototogisu near the village at dawn--
I want to hear the hototogisu so I put the pestle down
to rest from pounding.
In the area of Michinoku
Pine leaves of Takekuma;
Pine Mountain at Sue,
Salt cauldrons on the beach at Chika
Barrier at Koromo
The stone plaque--
Wind on the outermost beach
Wind on the outermost beach
Roars as the moon circles the sky
Brief. Brief summer night,
I am envious too of the moon going into the mountain--
I will rest a while to look
I will rest a while to look

59 kouta

My love is a firefly. It blazes up over the water,
Blazes up over the water
Saying nothing. Poor silly firefly

60 kouta

I will never live by the sea.
But still
I see, I see--
And seeing makes me love

61 ōuta

I am ashamed of my looks
I am ashamed of my looks
So I ride hidden in a coach. The tide withdraws,
But water stays behind in pools
How long will it remain
Dew on field grass
Vanishes with the sun;
But I am seaweed swept upon the beach which
Even the workers on the shore reject--
It grows dryer and dryer, rotting
As I do

62 sōga

The court lady Kiritsubo was granted an official equipage,
So there was a struggle with the carriage of Aoi no Ue

63 Ōmibushi

Turn it over in your mind. The small wheel--
Turn it over in your mind. The small wheel--
You will realize how short a time we live

64 kouta

Waterwheel in the rapids of Uji River:
How am I to make my way through this floating world

65 kouta

Yare. See. En. Carts in the Capital--
Yare. Boats on the Yodo River--
En. Boats for fishing beside the village Katsura

66 kouta

The carriage paused on its secret way.
He said, 'It is here.' He was guided by the moon flower

67 kouta

Flower but no fruit--
It seems pure white.
Moon flower on the fence between us. A worrisome liaison

68 kouta

Beside the eaves of her house
I planted a gourd.
I put it there
To creep and spread and thrive.
Take my heart along too, higher and higher--
With a hyohyorahyo
Moving up high

69 kouta

Evenings when I wait the bell makes me sad as it grows dark.
Nights when we meet I curse the birds of separation--
No burden so heavy, no burden so painful as love

70 ōuta

The plain of Shimeji and reeds. How angry I am;
I love you but you do not. Sedge mat spread out
I try lying down but cannot be still.
Sleeping alone is painful--
I turn to one side then to the other. My arm is a pillow,
I have a hold but cannot lift it up.
Love is surely a heavy load

71 kouta

First love makes me heavy then it makes me light,
Makes me heavy then makes me light--
At first I float, then I sink into a deep pool of tears

72 kouta

The love wind blows twisting back my sleeve, entangling me.
Oh the weight of my sleeve--
Yes the love wind is heavy

73 kouta

You say the dark of night.
You say, you say the dark of night.
But there is no moon,
And the two of us do not make a pair

74 ōuta

Days pass and rain falls endlessly
Days pass and rain falls endlessly--
A corridor thatched with reed, eaves with miscanthus.
I live within a fence of interlacing bamboo:
Yes, within the world are painful things--
Who can I tell them to and be free
Who can I tell them to and be free

75 kouta

Grass in my summer garden
Grow, if you will. Grow--
There is a path but no one takes it

76 kouta

Unripe plum still on the branch
My mouth waters, waters, waters
Yo koriya. How my mouth waters

77 kouta

I thought about you
So I came from the port city of Ano. But
You reject me--
Why?

78 kouta

Why do you keep saying it over and over again.
It is a lie but
I am on my guard now

79 kouta

I wish I had not fallen in love.
Purple dyed deep. Purple dyed thin--
Then I would not be thinking all the things I do

80 kouta

Fall in love
Me? Will anyone love me?
Even the loveless gets loved in our world

81 kouta

Passion begins . . .
When you let someone begin to like you

82 kouta

I thought she had given up but
Here she is again.
It makes me mad. Makes me mad

83 rōka

He cannot give her up:
Stars. Stars. And 'I want you', is what he says,
Lingering in the corridor to see the moon--
'Have you come again'

84 kouta

The part of me that loves is with you all the time.
What remains behind, I wonder
That I still keep loving you

85 kouta

Remembering
Is really forgetting, isn't it . . .
You do not have to recall
What you have not first forgotten

86 kouta

There is never a moment when I do not remember;
There is never a moment when I doze forgetting

87 kouta

He loves but never shows it.
He acts as though it did not matter:
That shows how deep he loves

88 kouta

He loves but never shows it--
Love makes him thinner and thinner

89 ōuta

Yes, smoke no longer rises from the cold stove.
Spring days are hard enough to live through;
The flame goes out in the quiet room. It grows dark;
Autumn nights are longer than usual--
When you fall on bad times there is no one to help,
When you are in distress, former friends are distant.
Even intimates put you off so
Why should strangers visit.
It is a narrow world man lives in
It is a narrow world man lives in
An outcast hidden deep in the mountains
I have no hope, no life
Wayside grass, unnoticed beside a narrow lane.
I live like dew, wondering how much longer

90 kouta

Behind the fan you make eyes at me--
I have a husband. What do you want me to do. What me to
do. To do. Want me

91 kouta

Who? But I cannot stand you,
I have someone else anyway.
You cling tight--
You kiss.
It may be a game to you;
But I am seventeen
But I am seventeen
Kiss, but not so hard--
If there are marks he will know

92 kouta

He makes me high;
But how mean a heart he has

93 kouta

He is becoming bored. First wind in autumn:
That is what his face tells me,
And I hate the reeds by the eaves too

94 sōga

When the wind rustles below the reeds
I regret its passing over the tips of the leaves

95 dengaku

Dreamplay. You get nothing by confiding it to a wind
through pine trees.
Day flower fades at the light.
Dew on fields dries off with the wind.
All are ephemera of a dream world;
And you lose yourself to think them true

96 kouta

At least be kind--
The world is dew perched only a moment on the morning glory

97 kouta

An autumn evening and voices of insects
After the wind has blown by . . t
How sad

98 ōuta

Frost is on the pampas grass tonight, but it is not cold.
An autumn night is full of regrets:
I do not like hearing the insects either;
I sleep on my own arm for a pillow. The moon dips low

99 ōuta

The wind spills through the broken pane and the flame
is about to go out
The moon shines into this ramshackled place and it is not
easy to dream
Throughout an autumn night here.
It is so far into the mountains that everything afrights--
No one knows that we live here. Glistening dew
Falls and I grow old. What a sad end of things;
Wretched mountain outcasts
For friends the rocks and trees.
Still, there is a Color hidden,
Deep--the heart where His Law flowers is deep.
If you dye not your heart with that brightness life is vain--
Even someone who wears Chinese brocade robes
Will never be able to attach the True Jewel to his garment,
Our simple sleeves. Dew and tears
Always changing. Years and months go by,
Time goes round and round. Bubbles. Foam--
I lament the autumns of the past. They are no longer

100 ōuta

Do not regret--
Even moonlight lodges but a while in the glistening dew
Even moonlight lodges but a while in the glistening dew
The eaves and the walls are ancient. The old temple:
My melancholy heart is healed in the temple on the cliff side.
My spirit is afflicted going deep into the mountains.
Moonlight is awesome .a. .
Who was it that said:
'At the time of flowers at the Bureau
He sits curtained by brocade.
At the time of rain at Rosan
I am lost in thought in a simple hut.e

101 kouta

Even two find it sad sleeping side by side when
Moonlight slants through a window,
And the sound of a temple bell comes at dawn

102 kouta

This evening there is a moon over distant Fushu.
In her bedroom she may be looking at it alone

103 kouta

It is late when I return to the Kiyomi temple.
A cold tide, the moon and a wind blowing--
Spray wets my robes

104 kouta

Moon left in the sky at dawn,
And a cool breeze like the sound of rain

105 kouta

I am grass afloat on the stream
Waiting for someone who is himself unrooted--
I must be mad.
Come, I will sleep. It is late and the moon is going down

106 kouta

Our relationship? Why, he visits even when it rains;
Of course, when the moon is clear . . .
When the moon . . . e Alas

107 kouta

It is late as I walk along the mountain road near the
barrier at Kowata.
I lay down to look at the moon,
But I sleep on the ground at Fushimi

108 kouta

The incense is called Kogarashi.
Its odor comes through an opening in the curtain so even
The moon itself smells sweet this evening

109 ōuta

In the Capital I keep myself from being seen--
Otherwise, 'That may be she', is what they would say.
It is evening:
I set out with the moon
I set out with the moon
The royal court
Even the watchman on the slopes of Ouchiyama
Will not challenge the likes of me on the road.
Insignificant, hidden between trees the moon cannot be
readily seen--
Love's grave at Toba and Mount Aki
The katsura tree in the moon, too
And then the real river Katsura. Boats along its shallowst-
I wonder who is on the boat moving there
I wonder who is on the boat moving there

110 ōuta

Along a dream road
From one temporary lodging I set out toward a still
more visionary abode
From one temporary lodging I set out toward a still
more visionary abode
I open the barriers of the night. Waking and sleeping
I think how
Beautiful the moon is in the sky over the Capital
In the quarter where
Clouds still remain. I am far from the City
As the sky above me darkens and the sound I hear seems to be
A bell ringing from a nearby village

111 ōuta*

The path comes out somewhere near the temple Toji
The path comes out somewhere near the temple Toji
Who laid out the roadway long ago
Who laid out the roadway long ago
And then past what remains of the villa of Emperor Toba
Desolating winds blow from autumn mountains . . e
Which only adds to my plight. Tears. Dew.
In the end I will become grass on the field Yodono,
Decaying. Because our relations fell apart
In apprehension I set off upon my first journey;
Untamed horses within the Imperial Grazing Lands at Mizu--
You may as easily bridle one with a thin silk thread. Ohē
It is foolish to trust a man whose love is divided.
He travels two roads at once
It is foolish to trust a man whose love is divided.
He travels two roads at once

112 kouta

A flickering lamp beside the window--
The sound of rain or of leaves falling from the paulownia--
Enough! Even if I were not thinking of you my hair
would still turn grey

113 kouta

On the way up Mount Utsu. Neither in the real world nor
In dreams do you let me meet you

114 kouta

We all need love, just love . . .
Dreams. Dreams. Dreams.
Yesterday is 'long ago' for today;
Today is 'once-upon-a-time' for tomorrow

115 kouta

Be heartless thene-
It is better that way.
After all, my real enemy is your kindness

116 kouta

Sad. Painful--
His liking me destroys me

117 kouta

Your compassion is all I have;
And I am nothing, after all

118 kouta

Love affects both sides . . .
Ever since I began to be close to you--
The Capital where I came from
Has lost its power to draw me back
Has lost its power to draw me back

119 kouta

To start with, do not become intimate.
You come to know someone, then afterwards
S E P A R A T I O N

120 dengaku

Along the shore they rake up pine leaves;
It was this morning's storm which raked, gathered, piled
Leaves from the pine--
No one is burning, still a smoky-mist goes up
No one is burning, still a smoky-mist goes up

121 kouta

Smoke from the salt-maker's hut. Smoke . . .
Even when you are standing you are lovely

122 kouta

I am lost in the tide, wandering because you are beautiful--
Narrow road along the coast

123 kouta

In the end what will I become--
A sea shell brought in by the tide at Narumi, one side gone

124 kouta

They make him carry salt water
Pull in the net
Rake up fallen pine leaves.
It is a melancholy life. Sandy spit at Miho;
Waves wash up day and night

125 dengaku

The tide brings waves up the beach every night
Let us draw up water and the moon's reflection with it.
It is a long monotonous life that we live--
Autumn fruit falls from trees. Forgotten . . .
How long will we gather in sea water;
A life like ours is not worth living

126 ōuta

No one cuts yet the river by the sea
No one cuts yet the river by the sea
Bears rush afloat down to the tide;
We make our living at this work--
So it is hard for us to call it purposeless . . e .
Let us go back to the fishermen's village at Amano
Let us go back to the fishermen's village at Amano

127 kouta

The boat moves and the coastline unfolds
Swirling shallows in a river of tears--
Clouds are rapid and the moon moves on:
But I am as indifferent as the open sky itself
As indifferent as the sky . . e
What do I care

128 ōuta

Sing. Sing. Foam, bubbles and my
Sad past with its passions,
And again we are women in pleasure boats--
One cadence more to help us over life's troubles.
Come. Sing. Sing

129 ōuta

Song for rowing
Sing about the floating world a while
Sing about the floating world a while
Evening wavest The sound of birds along the beach;
Women who are fishing call out to one another
Longing to be aboard the floating pleasure boats, though the
Rancour of the prostitutes of Muro deepens--
Other women too are on boats at Asazuma,
Sea of Omi. Meeting . . .
I also am seeking, seeking
I want to meet the one I love. Sea of Omi
Sea and mountains separate us
Useless. Weary. Restless boat
Sing a song to row by;
The song we know
Sing the song for rowing

130 kouta

I suppose I am a boat on lake Omi--
I row to Shina--
I don't die. I just keep on loving

131 kouta

Into the deep rows the boat with its human cargo for sale;
Soon we will all be sold so row us
Gently. Row gently a while,
Boatman

132 kouta

I suppose I am a boat from Naruto.
I row to Awa.
I never meet him, I just keep on loving

133 kouta

The boat rows into the deep;
The lovely boy from Awa calls to me.
What a terrible thing to happen:
The oar. The oar. The oar. The oar . . .
I CAN NOT MOVE IT

134 kouta

The seagull on the deep
Is a boat with a rudder--
He uses his feet as oars

135 outa

There is a hill near the shore where
I wait beside a pine rooted in rocks. For a while
I wait beside a pine rooted in rocks--
I do not know whose boat it is tonight. In the white waves
The only sound is the tiller. At Naruto
The beach is quiet this evening
The beach is quiet this evening

136 kouta

The moon goes down over our boat stopped in the offing.
A bell from the town sounds close at hand.
Line up the tholes
Place pillows side by side
Bear to port now, now to starboard:
The two of us are mixed together in the middle--
He rows with sleeves drenched from night dew

137 kouta

I think the ship has returned to port because
Oars lightly placed upon the water sound
Korori. Karari

138 kouta

You hurt me yet
I wait for you where the sea flows between pines on the beach,
Like a ship from China
Sleeping on the waves restlessly

139 kouta

I do not care if he comes or not;
I am dew in a dream
Even as we meet, it is a brief lightning flash
in the evening

140 dengaku

Things are sad now--
Compared to this the past,
Even the end of autumn, would be better.
I long for what is gone but it
Will not return . . . nor youth. Age is waves or
Snow on mountain peaks. My hair is long and white, but
I do not care much for a long life

141 ōuta

You give me many reasons to complain
But let that be--
Make this flower our offering to Buddha,
Flower of the Law

142 kouta

Look down the beach at Naniwa--
You make everything I do painful--
Still I do not wish you evil. . e
Cut the reeds

143 kouta

Leaf of the arrow root
Leaf of the arrow root
The man who treats me cruelly--
Underside of the leaf,
I hate him but I love him too

144 ōuta

The drum sounds ten. In our world
The drum sounds ten. In our world
What is called love, what is called rancour--
If conduct were not based on these
I would not be grieving alone . . .
The drum sounds eleven. The drum sounds eleven
It is the middle of the night;
How I long for my husband!
His phantom appears before me,
Makes me happy. If only it were real . . .
I have taken his place here so
Our pledge of love for two lives may come truee
There is no escape from this confinement--
But the prison is dear to me
The prison is dear to me

145 kouta

Cling to him and you are lost
Cling to him and you are lost
To whom?
Anyone at all will do. Just cling to someone

146 kouta

Whether you are in his arms or not,
Can you not be bright and cheerful?

147 kouta

Take a wild horse
That knows nothing of people . . .
Living in the open fields--
Lay hold of it!
In the end it grows used to you

148 kouta

Let me go--That is the best idea.
You call me a mountain sparrow--
But you are not my 'walnuté and I will not come

149 kouta

I am a battered straw hat which
No one wears:
It is hung up and forgotten

150 kouta

Put on a straw hat
Straw hat. Straw hat
Is what they wear at the wayside resorts of Hamada--
White sedge. Tall pointed straw hat;
Put it on.
If you don't, your darling face will turn dark in the sun

151 kouta

If my face is dark, then let me go--
My job was never more than heating sea water to make the salt

152 kyōgen

Pulling, pulling, pulling . .e.
It is not the bird-clapper I pull,
I pull the man I love.
Come let us sing of things to pull
Come let us sing of things to pull
Drawing water into the paddy fields from the rice nursery
at spring;
Pulling bird-clappers in autumn fields--
Places well known even in the Capital:
Adachi ga Hara and its bows of plain spindletree wood.
The next item is famous in our own generation:
Katsumi grass in the swamp of Asaka,
The dyeing pattern called mojizuri famous at the village
of Shinobu
And next something which I want to show to my lover but
not pull down--
A branch of the pine Anehae
Kettles for boiling sea water are along the beach. There
are no clouds--
Everyone waits for the moon at Matsushima.

There is something, too, about Hiraizumi:
In autumn there is less and less time at night
To pull bird clappers until the moon goes in,
So let us stop and rest a while
So let us stop and rest a while

Once again. Sing of things to pull:
If you pull nets to take fish along the beach
Then lead the dogs too, when you hunt for birds through
the fields
More than anything else . .e.
Yes, more than anything else
I remember what it was like to be with him and how sad was
The parting at dawn. Pink clouds in the East,
The mountains grow white. Clouds
Pulled along the horizon are sad

153 kouta

I ask him not to forget
Together with geese over the fields
He rises to leave on the road to the Capital
Lead them back again in spring along the same road to Hokuriku

154 kouta

In love I am dew;
I wonder how many evenings I will last

155 kouta

I am a rusted sword
But one day I will sharpen

156 kouta

Oh, tree deep in the mountains
One day I will make a scabbard of you

157 kouta

Desperate, I will tell him once
Then if he does not like it, it's over for me too

158 ōuta

Withered
Flowers and leaves too are quite withered
Nonomiya is desolate and waste
Nonomiya is desolate and waste with withered flowers and leaves.
But even what remains is dear to me:
The seventh day of Nagatsuki the long month
Has come round and is here again today;
The fence of gathered twigs is desolate and sad
Is the Temporary Dwelling. Impermanent . . .
But there still seems to be a feeble light from the
watchman's shed.
Is that my vital spark, my love?
Perhaps the bright color within shows abroad-
What a sad place Nonomiya is
What a sad place Nonomiya is

159 ōuta

Nonomiya

Cold wind through the forest as autumn deepens
Cold wind through the forest as autumn deepens
The beautiful color I loved so much is quite gone
When I want to think of the past how can I recall it?
The design on the cloth I wear is entangled grass;
I come back but he is nowhere. Impermanent--
Coming and going between two worlds is my grief
Coming and going between two worlds is my grief

160 kouta

What time is it by the star Altair?
I would like it to last
I would like it to last
. . . Oh how I would like this night to last

161 ōuta

Oh compassionate wayfarer:
We flowers here, called ominaeshi, have husbands but
It does not matter. You know our story
So I will let you have a flower;
Break one off for yourself--
The ominaeshi stand bewitchingly
The ominaeshi stand bewitchingly
Can you imagine, though, how uncertainly
The flower's name is written 'prostitute';
Because of this someone promised, didn't he, to live in a
constant marriage with one of us
A brief dream on the famous pillow of Kantan--
The dream of fifty years taught the impermanence of life
The lesson is true, isn't it?
Yes, the lesson is true

162 kouta

Late autumn and another downpour,
Another downpour. Still another downpour
As though it will never dry
My sleeve is still wet with the tears of our separation

163 ōuta

Dew thick as autumn rain
Settles on the ~~lowest~~ leaves deep in the mountains
Settles on the lowest leaves deep in the mountains which
Add their colors to the autumn winds so that everything
Penetrates coldly through the traveler on his way.
We pass through mist and cleave a way through clouds;
Nothing to guide us in the mountains--
What has become of the road we followed
What has become of the road we followed

164 kouta

I was sad when he left so
I went out to look
On the hills beyond . . .
I could barely make out
The tip of a straw hat

165 kouta

We slept together one night--
I was sad when he left so
I went out to look
Off the coast:
How fast the ship
How deep the mist

166 kouta

The moon is over Yamada,
His ship moves across the sea near Akashi . . .
Shine brightly moon--
Ships wander lost in fog at night

167 kouta

I thought I would watch him leave . . .
Oh mist
Oh morning mist

168 dengaku

Soon autumn will be over. Along the road to Nara
Oak trees are scarlet;
Grass withers on the fields of Kasuga
And the sounds of a deer that can no longer bear its longing
makes
Me feel how sad is the end of autumn--
How sad is the end of autumn

169 kouta

Night
Night
Late at night--
It grows later and later. You can hear
One solitary call of a deer

170 kouta

A deer calls in the foothills nearby . . .
Because of separation I wonder?
Or out of regret at not having met at all?

171 kyōgen

Nights when we are together I sleep pillowed on his arm;
Nights when he does not come I sleep wrapped about with
my own sleeve.
Oh pillow, the place where I sleep is too wide for me--
Come closer, pillow
Over here, closer, pillow--
Am I estranged even from my own pillow?

172 kouta*

There is a basho tree just outside the window where I sleep--
Does that mean my tears will fall like rain, I wonder?

173 ginku

What goes on among the living is illusory--
Emotions are rocks in the channel of Enyo

174 ginku

I do not release the ravishing thing beside me on my
dream pillow so
My dream lingers. The sound of the bell is far away
It is the middle of the night

175 kouta

I wait for hime Crickets
Are noisy beside the pillow;
Loneliness and sadness deepen
Throughout the long autumn nights

176 kouta

Plowing fields in the mountains, I sleep in a hut.
When will I harvest its crop
And sleep with the one I love
It is hard to sleep on the pillow . . .
Hard to sleep on the pillow in this hut

177 kouta

My shakuhachi is blameless yet--
I toss it at the pillow
It makes a sound katari as it hits the wood rim,
Yet even the sound does not make it less lonely nor less sad
to sleep alone

178 kouta

He is away tonight--
Dear blameless pillow, that is why
I toss you on end
Then toss you on your side
Oh pillow
My pillow

179 kouta

Take your arm away
Your shoulder is worse than a wooden pillow
Priest from Takao--
Sleeping on the shoulder of the priest from Takao

180 kouta

'Comes. Comes. Comest
The pillow knows if he comes.
Oh pillow--
If you say a word
You destroy me, foolish pillow

181 kouta

You say that you want to know what has become of our love
But asking my pillow about it is heartless

182 kouta

Parting at morning
The sound of fulling cloth
Seeps into my pillow--
horo, horo, horo, horo
And with it my tears, my tears

183 ōuta

Darling, listen to me, won't you, as you sleep on the road:
It is a cold night and I beat the clothe-
In your dreams at least
Won't you think of me

184 kouta

Here is a place for me to hide away in as I sleep on the road--
Do not wake me from my dream of the past,
Lest I think of my friend in the Capital

185 kouta

A thousand leagues may be no distance at all--
But when you do not meet, even an inch may be a thousand leagues

186 kouta

I left you a thousand leagues away;
I am drinking again today alone
To console my heart

187 dengaku

Chrysanthemum wine of Nanyoken--
If you drink, it is life-giving medicine and
You live seven hundred years . . .
Though your age is always the same
Though your age is always the same

188 kouta

Some put the cloth covering over their head
But I suppose it is the sweet strong sake I have drunk.
I stagger this way then that
I cannot stand up even
Because of him

189 kouta

love you one the to cup the offer

190 ōuta

If my face is red the wine is to blame
Do not take me for an ogre,
Do not tremble--
Once you get used to me
You will have to admit that I am an entertaining friend to
have . . .
In my case too, when I first peeked at you
You quite terrified me but
I have grown used to you now, darling Yamabushi

191 sōga

No. Not in the least. When you are at a party drinking
There is absolutely no need to wait for someone else to
offer you a drink

192 ōuta

If I were the rooster
Even these tears would not keep me from watching you come
and watching you go.
I envy the birds of the barnyardt
The rooster is famous for its name It means the 'bird
which calls eight times
It is past dawn, already light but
He still callst More times than eight.
Is it the false cry? Or the true cry?
The crazy bird has a mixed-up head

193 kouta

Sadness is temporary--
Joy too.
Once you wake it all
Dies out in a dream

194 ōuta

Until now
I have kept myself hidden away in a house where
I have kept myself hidden away in a house where
The wind blows over the susuki grass in the garden
Without a sound. In a muffled voice
I kept on lamenting my husbandt-
But now whom do I fear
Dawn moon. At night too
Why do I conceal who I am--
The hototogisu has no need of disguise. It simply cries
The hototogisu has no need of disguise. It simply cries

195 kouta

A sudden downpour on the grass roof . . .
The sky is uncertain
Just as the life we live

196 kouta

I wish the sound of rain would keep me company--
I feel sad alone under this frame shelter

197 kouta

I wish the two of us were people in love--
For we sleep together as if alone

198 kouta

I used to sleep alone because
I did not like sleeping with anyone else . . .
But since I have started sleeping this way, it is bitter now
To sleep alone

199 kouta

While he still loved me
Why did I not learn to sleep alone?

200 kouta

The two of us sleep together--
But I can sleep alone as well, can sleep alone
My body is what I teach it to be
My body is what I teach it to be

201 kouta

Even if I have to sleep by myself
I cannot stand liars
I do all I can but get nothing in return;
I wish the lies in this world would vanish,
This lie would . . e

202 kouta

Just let him stand there and freeze to death--
I hate him for having come so late this evening

203 kouta

If you really meant to come
Why not early in the evening . . t
What fun is there in sleeping together when
Birds are singing

204 kouta

Frost on a white chrysanthemum--
And the flower fades quicklyt
Damn it. I do not trust your bright false heart

205 kouta

Frost on a white chrysanthemum
It is nothing at all, nothing at all

206 kouta

If you do not come--deep purple;
Even if frost settles upon the purple band I tie my
hair back with . . .

207 sōga

A dim sound of vibrating strings and
The sound of the wind through the pine--
Send the moon on its way towards Mount Kozan
As the frosty night deepens

208 kouta

Frost is in the air under a dawn moont
Are you going to leave me now, darling . . .
Are you?

209 ginku

A rooster calls. The moon is above the thatched hut--
Footsteps in the frost on a wooden bridge

210 kouta

They know when you go
Because footsteps in the frost lead across the wooden bridge

211 kouta

If you go round by the bridge they will find out.
I wish the tide would sweep up the river from the sea

212 kouta

Even the killifish below the bridge--
When he goes up and then goes down the stream--
Says he does not want to sleep alone

213 kouta

People in the evening
Walk first this way then that,
On the bridge over the stream

214 ōuta

I left behind me clouds above the Capital--
To travel all this way. When I think of the road
I grow weak,
Sad for my wretched life to end here where
Eight bridges span the river.
They go all directions like a spider's web. My mind
is distraught--
I never thought it would end here
Where intimacy brings on regret
Where intimacy brings on regret

215 kouta

On the way to Kamakura
I went over a log bridge. It was round bamboo, cut smooth . . .
Wasn't there a wooden one to cross?
Weren't there planks?
I crossed a log bridge. It was round bamboo, cut smooth.
Yes, there was a wooden one too--
Yes, there were planks;
But I wanted to push that hateful boy, and make him fall . . .
Bamboo, cut smooth
Bamboo, cut smooth
I went over a log bridge

216 hōka

It is beautiful to travel the road along the sea--
Whatever you say about it comes short of the truth.
First, you cross the Kamo river, then Shirakawa--
And here is Awataguchi where you meet the one you love.
At Shinomiya Kawara is the temple Jusenji--
Next you go through a barrier set up along the mountain road
To arrive at Matsumoto where someone is waiting . . .
Looking off into the distance you notice
The long bridge of Seta,
And that Noji and Shinobara
Seem to be covered in mist--
Though no rain falls Moriyama is full to overflowing and
you pass through.
Here is the inn at Ono--
A narrow road runs up to the pass of Suriharie
It is evening so we will rest here in the open . . . e
We wake from a brief sleep under the stars and go
beyond Samegai--
At the village Banba there is a strong wind and we are cold;
Fierce gusts whistle down from Ibuki mountain--
But the barrier guards at Fuwa do not bother to close the gate
Because the age we live in is a happy and a prosperous one

217 kouta

I would like to throw myself deep within her dimple;
But I am afraid of the snake lurking at the bottom

218 kouta

The storm this morning
Was not a storm after all, it seems--
But the sound of water
In the rapids of the river Oi

219 kouta

I suppose that when water freezes
The river emptying into the harbor grows narrower.
I am sleeping singly now--
Is that why my body grows thinner and thinner?

220 ōuta

Spring is over:
Summer past its peak.
Autumn wanes and winter comes
Leaving only trees and shrubs to mark the seasons. . .
I think longingly of what is passed;
Everything entails some remembrance of its own

221 ōuta

Yes, of course, when you look out on the scene
Only the moon is full. Full tide on Shiogama
Coast is sad and empty. What remains is desolate . . .
I will go forever penetrated with its stinging salt,
even to the next world.
Age like waves comes in but only waves return though
I long for the past.
I long for it. I long for it--
I desire it. I pray for it
Uselessly. Along the strand sand plovers--
Their endless lament is the only sound
Their lament the only sound

222 kouta

When I returned without meeting her
The sand pipers on the river bed by the Avenue Shujaku
cried along with me
And the moon at dawn--
Pitiless. Pitiless. Pitiless
Sent me home unsatisfied

223 kouta

Sandpipers of Suma and of Akashi at night
Look at the beach and keep on singing: pitiless.
I wish there were two of me--
One for this world of pleasure, another deep in the mountains

224 dengaku

Even the cawing of crows in the mountains
Has a life of its own in this lonely
Tranquil holy place,
This quiet holy place

225 kouta

Even crows
Hate the world we live in.
Have they not dyed themselves black?
Yes, dyed themselves black, dyed themselves black

226 ginku

There is a crow atop the sage's roof:
If you honor the sage, then honor the bird

227 kouta*

Quiet. Go to sleep. Back to sleepe. . .
It is a crow, dear, calling below the moon

228 kouta

I shake myself free from a past which still clings to my
sleeve;
I will go but
Memories are as numerous as grains of sand on a beach
where the wind piles them up high--
Oh let it be

229 kouta

My sleeve shows how sad it is to part . . e
Oh to fly off, a pair of birds
Together

230 ōuta

They fall in the wind,
Red leaves are turned about in the flowing water;
I want to keep these tears a while even as they wet my sleeve,
For in their glistening the moon too glimmers
For in their glistening the moon too glimmers
I want to imagine that the reflection is my child. It is not.
Hail falls upon the bamboo grass though
My ears cannot clearly make out the sound

231 kouta

The life we lead is hail
On soft branches of bamboo.
It sounds: sara sara
Falling

232 ōuta

Stop for a moment to consider the true state of things:
We are puppets on a puppeteer's stand fighting among ourselves;
Illusion tumbled upside down
In a world which is dream and unreality--
Who thinks what really is really is

233 kouta

There is something I would tell you
There is something I would tell you
If I were worth listening to
There is something I would tell you

234 kouta

I am not worth caring about;
Weeping I long for you
But I get nowhere
Oh
I wish a sudden rain would fall--
hara hara

235 kouta

Because I wanted to say something, anything at all
'Look at that up there
Look how fast the cloud up there is moving

236 kouta

Yoshino River
I thought: let it be, I don't care--
But in my breast waves seethe
And rise along the beach at Tago:
I am always thinking of it, whatever I do

237 kouta

Waves on the beach at Tago
Waves on the beach--
There may be a day when they do not come in,
A day when they do not come in

238 kouta

The clam below the rock calls out--
Give me pleasure now

239 ginku

It is not easy to live out a full hundred years;
Moment after moment one is bending a stiff bow

240 kouta

I wear myself out with you. Bow of Tsukushi,
I pull but your heart is unbending

241 kouta

I will take in the bow and put it away
Unpainted wood
Before dew can settle tonight
Let me take you in

242 kouta

Anyway, I did bind it with
White salt of Pine Mountain.
The words of the spell work miracles--
I bound it in a crescent shape,
Miraculous

243 kouta

At his shapely waist
He bound a sword, carried a quiver over his shoulder.
On feet which tread upon lion and panther
He wore high simple boots of woven straw.
As he bends low to pass through, it sounds: sato
Lowly fraud of a shrub fence

244 kouta

Why should I be averse
Just. Just. Just. Knock,
Draw closer to the fence--
On nights like this, all night through
I go mad with love

245 kouta

It was not a deep pledge:
An obi of light blue
Bound on one side only

246 ōuta*

God does not falsify.
Perhaps men lie--
Have you made the love pledge wearing an obi of Hitachi
dyed sky blue?
Stand fast. Persevere;
Hold fast in faith.
It is inauspicious even to speak of it--
Glorious. Glorious. The shrine god
Bestows blessings, living in the field of Kashima--
Even for as brief a time as dew on leaves and grass there
Be tender. Only love's body,
Whilst you both live in the same world
Trust. This be your sign

247 ōuta

I have become phantasmal--
Even what remains, the stone's shape
Has lost solidity because of vines
And creepers which wind and twirl
Won't you ease my suffering
She seemed to speak words but there was nothing there
She seemed to speak words but there was nothing there

248 kouta

Snow falling over water is
White. I have nothing to say
Even when faintly ever so faintly it vanishes away

249 kouta

Fall, snow, fall--
For the tracks he made this evening can still be seen

250 ōuta

'The road Dreams travel vanishes in the dark. Black bamboo
Nodes under snow at the village of Fushimi crack with the
weight'.
This poem is a part of the elegant craft of verse;
Split bamboo is wonderful--
The sasara of split bamboo crackles
And Dream's roadway vanishes;
Even the glory and the splendor of a thousand years,
of ten thousand ages
Is pleasure only within some single impetuous moment.
Life is joyless really--
Even dreams cannot be seen through to the end

251 sōga

Things I delight to see:
The love letter she sends the morning after we part,
The address on an announcement the morning of promotions

252 kouta

A person who is well-ordered and exact
Is my favorite

253 ōuta

I came upon that Law which is so hard to find;
I obtained human life which is so hard to attain.
Perhaps you think, then, that I am really human--
I am perplexed. As I return
The moon shines brightly upon the way;
And you would think its brilliance snow on the garden.
The plantain tree in the midst of snow
Is a lie;
If you could see reality I wonder what would happen.
These things went through her mind as the sound of a bell
Rang out: 'Everything Changes'--
'Everything Changes' was the sound

254 hōka

Magosaburo of the Guard Room wove
Cloth with consummate skill--
Peony and Chinese grass. Lions and elephants.
Snow falling on the bamboo of a rustic fence with broad bell
flowers--
One after another designs change. White chrysanthemum alters
Under a bamboo tree beside the guardsmen's post;
A wind blows the leaves. They sound like someone approaching . . .
Thinking about it makes me sad--
Though I meant to close the wooden gate I didn't;
I wait for him. He does not come. Why

255 kouta

Can you understand a person's feelings . . .
Not really
No, you really cannot understand feelings

256 kouta

His heart and nets along the shore at Katada--
Night is the time to pull
Night is the time,
In daylight there are too many eyes

257 kouta

In Michinoku
There is an inn called 'The Dyers';
The younger sister of Chiyo Tsuruko there
Has a face that is nice to look at--
A shape that is nice to look at too.
If only she did not keep me at arm's distance
I would probably like her even more

258 kouta

The village Shinobu in Michinoku. Loving makes me anxious
and confused . . .
The pattern in the cloth is twisted;
If I let him know how deeply I feel
He will misunderstand and think that I am a shallow person

259 dengaku

I have taken precautions
In this affair,
But tears will betray me

260 ōuta

Dew on fields at Shinobu--
I think my love will run the same courset Tears on my sleeves
I try to keep my love from showing
I try to keep my love from showing
With single heart I think only of you--
Loving I have come across mountains and sea along the
road to Koshi;
What separates us now is more than one thousand leagues, still
I will come againt Mountain of Return
Traveling this autumn evening is melancholy--
Together with you it would not be so bitter

261 kouta

If you want to make love without being found out signal
with your eyes;
Do not use words
Or you will get a reputation for this sort of thing

262 kouta

Why, I wonder.
Two grasses grow intermixed: secret visit and forgettingt
Now he avoids the eaves of my house

263 kouta

I will no longer hide it--
Even if everyone learns

264 kouta

If our secret
Becomes known
And people learn about it
There is nothing for me to lose--
But it is a shame what they will think of you

265 ōuta

I tried to conceal what I felt
But they saw it in my face anyway
But they saw it in my face anyway
So clearly that people even ask: Are you troubled by love.
I am ashamed to have wept so many tears.
Our love was discovered faster than we thought;
The place deepest in the heart which no one should know
Is exposed. I cannot bear it
Is exposed. I cannot bear it

266 kouta

It does not bother me anymore
Concealing the affair, meeting you secretly--
What people see, the shame;
I am not concerned with these things any longer

267 kouta

Come to me. Come to me. Come to me
You began coming so
If you do not come now
People will notice--
Just, come to me

268 kouta

If people want to think that of me, let them;
I will not live forever--
I wonder how long

269 kouta

I slept beside him
Is what everyone is saying;
And since there is no way now to prevent it from being
believed . . . e

270 kouta

I am tied to no one
I am tied to no one
They only say I am

271 ōuta

'Be thou free from constant flux: life-death'
Whoever listens and accepts this prayer
Even though I do not name him
If he rejoices to make this commandment his own
Then consider him to be the master of this grave.
The prayer pertains to all life: bush, tree and land
Since no life lies beyond it no need to specify the name
The intention: I pray for the master here . . .
Makes the prayer effective;
How can he fail to be saved

272 kouta

Your hair hangs in a single long line along your shoulder;
When I wake you up it is beautiful

273 kouta

Evening this more once come

274 kouta

I tied my hair back,
When suddenly it came loose again.
My heart too
Comes untied because of someone

275 kouta

I wonder if it is because I do not wait that
He does not come

276 kouta

I blow you while I wait
I blow you later in my disappointment too--
Worthless
Shakuhachi

277 kouta

There are more and more evenings when I wait but . . .
Is this the beginning of a change,
Poor me

278 kouta

On nights when he says wait but does not come
There are two things which annoy me
The sound of a bell as it grows late and
The cry of a crow which makes me think of parting when
we have not even met

279 ōuta

Elsewhere is the song: 'In the evening as she waits
She hears the sound of a bell marking how night deepens--
Can it match birds of separation calling when lovers are
still unsatisfied . . . e
We listen to the sound of a bell which tells of someone
on love's way

280 kouta [ed. ōuta]

And like the words in the poem,
Someone making noble statements is
My enemy Yamabushi on Mount Atago
I say nothing about it, do not want to be asked either
because I do not know,
Say nothing, don't want to be asked. White snow
Piles upon the traveler's clothes,
Upon his white sleeve and its pattern of thin ice.
Snow is falling over Shikimi plain
So let us gather snow flowers
Is this the safflower?
When spring comes again to the Capital
We will take tender green shoots from the fields
We will take tender green shoots from the fields

281 kouta

Beloved
Boy
My darling
Beloved
You have not rested;
How sleepy you must be

282 kouta*

I wanted to see you so badly that
I ran all the way here without being seen
First let me go,
Let go then talk to me--
I love you so much
I don't know what I am doing

283 kouta

I think: he is beautiful. Then I look:
He is even more beautiful--
With joy
I run to tie back the gate on its rope

284 kouta

You treat me cruelly still--
You are lovely

285 kouta

I am not at all beautiful,
But you say beautiful.
Something is wrong--
Is it desire or . . .
Well, then, shall I say
You're rather nice

286 kouta

You say you love me
But make me sleep behind you;
I would rather have you call me hateful
But sleep beside me

287 kouta

If you treat me badly
I want my feelings to change--
Returning spitefulness with love
Is shameful

288 kouta

A hateful way to act
If you act that way you will not sneeze
I will

289 kouta

Can saying that you love me
Bring us togethera-
Oh, tomorrow you go down to Sanuki again

290 kouta

I came from Tsuruwa in Sanuki;
I touched the body of the boy in Awaa
Dear legsa Dear stomacha-
I do not think about Tsuruwa any more

291 kouta

I am envious of my own heart;
Day or night it never is apart from you

292 kouta

I want to send a letter
But there is no waya
My heart goes back and forth--
'Heart, you tell him'

293 kouta

Somewhere or other in Koga
He said he dropped it--
Such an unreliable
Person to bear a message

294 kouta

Try to dam it up but
It will not be cut off:
On the river Yodo
It is in the shallows
Where they place a weir

295 kouta

It was true long ago
And is still true today;
One thing never gives up,
I mean that villain called love
Yes, love is a villain,
He is a scoundrel
For example, me
Never, never, never, never, never--
I never can sleep when I am in love

296 kouta

Love gets me nowhere--
Waves on the beach at Shiga
Keep coming in, coming in
As at night I try to draw close to him

297 kouta

There is a pass over the mountains at Shiga--
I crossed it once from far away.
I wish I had never grown used to that hateful place,
Coming again and again

298 kouta

Lost
The ways are so interlaced

299 kouta

'Where are weè
'On the slope leading up to the pass of Ishiwara'
'My feet hurt
I want a horse to ride, my dear'

300 kouta

Nothing can be done about it. You cannot rely on water
always flowing--
The human heart, too, changes fast

301 kouta

Let people say what they will. Water from between rocks,
Provided your heart be clear
While we live together

302 kouta

A river flows through the midst of love;
I thought I would cross over but I was careless.
Now my sleeves are wet--
Oh irresponsible heart

303 dengaku

Like the sleeves of someone covered with dew under the
trees on the plain of Miyagi
There are more tears than rain
There are more tears than rain

304 kouta

Crimson sleeves
Who wet my crimson sleeves
Who wet my crimson sleeves

305 kouta

He looks at flowers and weeps,
He looks at the moon and weeps;
What can he be thinking of

306 kouta

There is a boat which passes through the reeds on the
canal at Naniwae
Oh yes. Quite wet--
Reeds sway this way then that;
My sleeves are somehow always wet

307 kouta*

I weep
But you own the tears

308 kouta

My feelings must show from time to time
But hateful you never let on that you know

309 kouta

The man who crept in last night
Was a strange one--
He stumbled into a basket full of bowls,
He kicked and sprained his ankle

310 kouta

Put the moon into my flower basket;
I will not let it out;
I will not cloud it--
I will bear it with care

311 kouta

A basket. A basket--
I want a basket to keep my fickle heart from getting out

SONGS FOR DANCE

**Thirty-one Songs from the Repertory
of Women's Kabuki**

(The Odori Text)

1 Willow Dance

If I could be with you, dear, until
Dew falling from willow leaves
Makes a deep pool
I would care for nothing else
No, nothing in the world

Leather hakama do not suit you
Try dyeing them and wear them like that
Try dyeing them and wear them like that
Dark blue hakama with broad stripes

Letters go back and forth but
We never get together, do we. The two of us
I make up my mind to stop loving but
Willow leaves hang trailing down and cling

My love is Mount Fuji in Suruga
The flame in my breast is never out but
We never get together, do we. The two of us
I make up my mind to stop loving but
Willow leaves hang trailing down and cling

I answer your letters but
We never get together, do we. The two of us
I make up my mind to stop loving but
Willow leaves hang trailing down and cling

Back again, back
shanara, shanara

2 All About Letters

First, I tried sending a letter
If you come I will sleep holding onto you
If not, I will spread out a sleeve of my kimono
And, hateful, hateful thing, sleep alone on that

I filled the letters with all my heart could think of
'The bridge between us is down'
But in the end I never saw, never saw, never saw your answer
I do not like living like this

The letter:
'There is hardly a night we are together'
I finish, seal it
Take it up and look at it
I am fretful and angry too

I will send no more letters, no more messages either
I put all I could into them, everything I could think of
But you are
Cold, unfeeling, heartless

'Will anything come of it or not'. Write more letters
He resists, is indifferent
In any case
Because I am low-born
Will you come. Will you come. Shall I go
If you do not come. Back again

3 Riddle Dance

Do petals fall from the Protector's tree? Do they not fall?
Did you see, water-drawer
Falling or not falling. Only the wind knows

Come out. Come out. I have a riddle

The riddle is 'flower.' What is your answer
'Promontory (saki) of Narumi' is the answer

Because:

Before (saki) there is (naru) fruit (mi), there are flowers
So dance another round of the Riddle Dance

The riddle is 'ball.' What is your answer
'A love letter dropped' is the answer

Because:

The letter (tama) you drop and kick
Is also the ball (tama) for this game, isn't it
So dance another round of the Riddle Dance

The riddle is 'snow.' What is your answer
'A narrow mat to spread' (samushiro)

Because:

What is cold (samui) and white (shiroi) is snow
So dance another round of the Riddle Dance

Back again, back. shanara shanara

4 Ball Dance

Scoop up water and the moon too lodges in your hands
Break a flower from its branch and the scent lingers on
your sleeve
That is the way with other thingsa But when
I tug at your sleeve you do not let yourself be pulled and
I hate you for that

Summer is for willows
Better than willows, though, is the ball game then
Oh. More practice with the ball
One more round of the Ball Dance

Spring is for flowers
Better than flowers, though, is the ball game then
Oh. More practice with the ball
One more round of the Ball Dance

Autumn is for red foliage
Better than red foliage, though, is the ball game then
One more round of the Ball Dance

I do not like parting
The fan has folds, a rivet for the ribs and
Eyes, eyes
To see us as we part

5 Desiring

Signs posted up and down the streets of the Capital read:
'Steal not another person's lover
Nor let your own be taken from you'
'Steal not nor let your own be taken'

Hair is strewn about our arms as we sleep together
Willow leaves become confused and interlaced in the spring
winds

Willow, do not go another's way
Night after night a storm wind blows still
When we do not meet I want to see you
When I am with you my heart is carried away
I think of all sorts of impossible things but
It is a pitiless world of change
It is a pitiless world of change

Grass is thick where I lie without him
I spread my sleeve to sleep
Bamboo grass is my pillow
When we do not meet I want to see you
When I am with you my heart is carried away
I think of all sorts of impossible things but
It is a pitiless world of change
It is a pitiless world of change

I do not like it when he wears
Open-weave cloth of twisted linen
It means his heart too is twisted, going two ways at once
When we do not meet I want to see you
When I am with you my heart is carried away
I think of all sorts of impossible things but
It is a pitiless world of change
It is a pitiless world of change

Back again
shanara, shanara

6 Fuller's Block

On the way back from Takasu in the morning
My skirts get wet and sleeves too

Night after night the moon shines on the pond
'Funny thing! I think looking at your face which does not
notice

Dark, be dark, moon
On nights I come to love
Nights I am not out shine as brightly as you can, moon
I do not let people see
I do not let people see, coming to you
Wet, wet through are my
Pillow and sleeve and you are unmoved

I know too where the clouds have gone
Rain on my hut of black pine
horo horo is the sound it makes
Water _____ echoes on the embankment

I come in for love
But get none so go back again. That night
My poor, pitiless sad lonely sleep alone
Wet, wet through are my
Pillow and sleeves and you are unmoved
Many hands seem to be beating the coarse fuller's block
That shatters my sleep
Louder still beat the great, marvellous drum, people
Beat the great drum

I have a wife but
It is more than ten million leagues to Otsu
Many thousand leagues
When we are not together, one league becomes a thousand
Wet, wet through are my
Pillow and sleeves and you are unmoved
If the moon of the fifteenth evening is cloudless he may
not come
If it is a letter saying goodbye
I will not touch it
No, certainly not

7 Ranbyōshi

Tomorrow when the ceremony is over
Let me see your face
Then, ask them to play the shamisen
Ask for the strings
And even for the cloisoné
And the tiger skin to stretch out

Flowers at Yoshino, too, and the beach at Shiga
Flowers are no different, are no different
Flowers are flowers because of the place they are at
Leaves of the kuzu plant where a wind begins to blow

The mount Obasute, too, and the beach at Akashi
The moon is no different, is no different
The moon is the moon because of the place it is at
Leaves of the kuzu plant where a wind begins to blow

People in the city, too, and a beach in the country
People are no different, are no different
People are people because of the place they are at

I would like to complain but it is pointless to complain to
the gods or the Buddha
The way of the world is not to get what you really want
We listen side by side but sleep apart
I think of you and it is like a great leap in space
Another person's wife you must hold with a glance

8 Yayako

I am grass that floats upon the surface
But, then, you are no more rooted than I who wait for you
Go whither the moon is setting

The narrow-band obi from Hitachi wraps three times around
But if you wrap it tightly then it goes four

I wake early in the morning, at dawn, at dawn
Not yet satisfied we have to part for birds sing
It is still night but the moon is paler now over the edge
of the hills, over the edge of the hills
I do not like you to go. It is hard
hara hara oro
Whose compassion brings this sudden shower

Dawn when I sleep holding onto you all night
It is hard to break away from your naked sleeping body
hara hara oro
Whose compassion brings this sudden shower

Is it the boat to Shiwaku you are waiting for
Silence the wind so we can call out together to one another
Now is when flowers and scarlet leaves are the most beautiful
So are the movements of the Yayako dance. Just look

I can never forget what I once saw of you
But birds have their way
Come, open up
Beautiful. Dear
The boys dancing are
More beautiful, more dear than
All the trees in all the mountains North, South, East
and West

9 Akogi

You can hear the sound of shakuhachi from the towers by the
stage

Wonder who is playing? It sounds good
Perhaps Kojima of Takashima. No,
Koraku of Yamazaki is playing. It sounds good

It is terrifying to come back from Akashi along the coast
in the morning

Birds among rocks and the sound of waves coming in
The eyes of our boatman blink wide at the sound of the bell
as day dawns

Even the net fishermen pull from the sea along the beach
of Akogi at Ise

Do it once too often and they will see you
Get up and go. It is time to go back

It happened long ago

The girls Pine Breeze and Sudden Shower
Were too much in love

Even the nets they pull from the sea along the beach at Akogi
Do it once too often and they will see you
Get up and go. It is time to go back

There are no hills by the fields at Musashino

No place where you can see the moon rising above a ridge

Even the nets they pull from the sea along the beach at Akogi
Do it once too often and they will see you

Get up and go. It is time to go back

Come out and see this

Go out and see that

The flowers now are all blooming together

His waist is thinner than thread

So when you hold him

He is lovelier than

Even lovelier than

Still more lovely than

10 Love and Love Again

My pillow is too long, is too long
I would like to cut it, to cut it in half but
If the man who sleeps with me should come, how bitter
Tears on the pillow and
Ever more desire till it becomes a deep deep pool
So many birds at dawn when we part

A sad thing when she is far away - lightning in the distance
Ever more desire till it becomes a deep deep pool
So many birds at dawn when we part

Dew on bamboo grass. Tears and
Ever more desire till it becomes a deep deep pool
So many birds at dawn when we part

'I have business at the Capital
Do not have anyone else while I am away. People would find
out'

That is what he said as he left me and set off but
I do not think he will be away one or two nights only
So I cannot say:
I will have no other

11 Snow

We are not lovers though they say we are
Are you sleeping alone? Are you sleeping alone
No, two together: my shadow and I

Snow is piling up on Mount Hie
The storm is fierce and there are gusts from the mountains
Sweep up the snow, sweep up the snow
Snow flecks the top of sedge hats moving together in a row
How nice to be wet through and through

Snow piles deep over Mount Fuji
The storm is fierce and there are gusts from the mountains
Sweep up the snow, sweep up the snow
Snow flecks the top of sedge hats moving together in a row
How nice to be wet through and through

Snow is piling up on Mount Yoshino
The storm is fierce and there are gusts from the mountains
Sweep up the snow, sweep up the snow
Snow flecks the top of sedge hats moving together in a row
How nice to be wet through and through

Time to return shanara shanara

12 A Change of Heart

Again and again
Even a rock you think sundered
Or the formal obi
Can be brought together again
A pledge bound us too
Why, oh why, can you not be with me

I suppose, then, you think you will always be a flower
But when spring is past they fall at last and
After flowers fall
Who can bear what is left behind

Even a love bound so close and twice interlaced
Changes quickly
When you sleep alone night entreaties are vain for
Whom can you address them to
Will you entreat the pillow
Come, pillow
Come closer, pillow
Even the pillow keeps me at a distance
Oh pillow, good pillow

When spring and flowers pass there is autumn and foliage
Changes quickly
When you sleep alone night entreaties are vain for
Whom can you address them to
Will you entreat your pillow
Come, pillow
Come closer, pillow
Even the pillow keeps me at a distance
Oh pillow, good pillow

Your heart is the river Asuka
Changes quickly
When you sleep alone night entreaties are vain for
Whom can you address them to
Will you entreat the pillow
Come, pillow
Come closer, pillow
Even the pillow keeps me at a distance
Oh pillow, good pillow

Waking from sleep the pillow pricks up both ears to listen
'Who is there', it asks
A breeze makes a noise in the bush
Maddening
Just plain maddening

13 One-sided Love

Because of you I
Wear myself away in a love which yields no reward
Other people see waves cresting
Like the boats at Naruto, I suppose
Which row along the island Awa, never meeting
But loving deeply

Asleep, in dreams
Awake, in reality
Not a moment to forget
We meet but what good does it do
I am low and worthless
Ah, changing world where there are
Neither gods nor Buddhas
Please, let me meet the one I love

Straw mats from Michinoku have ten-folds apiece
I let you sleep on seven
I sleep on the other three
Just keep on talking to me in the dark forever. That is
all I want
Ah, changing world where there are
Neither gods nor Buddhas
Please, let me meet the one I love

I send you letter after letter but
Your love is slight so you cannot understand the way I feel
We meet but what good does it do
I am low and worthless
Ah changing world where there are
Neither gods nor Buddhas
Please, let me meet the one I love

Give me your compassion
Dark bamboo nodes
Throughout the night
'Talk with me this one night as though it were a thousand'
Is what I would like to say but
I am low and worthless
How fretful it makes me

14 Moonlight

How much I dislike sleeping alone
Better the sad partings at dawn

He has not come, has not come but
'Now perhaps? Now?' I think waiting
A pine-laced coastline and a boat
Floats my wretched self in longing
Past the beach of Suma and regrets
Spending all night awake in love
Light of the moon at Akashi
Bubbles on the water and
Foam. Thinking, sad
My thoughts always vanishing

I expose myself to everyone because of you
Light of the famous moon at Sarashina
Sadder than birds singing along the path that will separate
us is
The bell I hear through broken sleep as the night grows late
waiting

Worn out in love
Light of the famous moon of Fushimi
Sleeping beside the sound of waves
My fragile, perishing self
Crosses the bridge over the river at Uji
Return. shanara, shanara

15 Pontoon Bridge

Because I love you I learned to come and go across fields
 where tigers crouch
That is me. But you
A celebrated flower scatters the dew that lies upon the
 leaves of the banana plant
It makes me fretful and determined
To end these loving ways

'I am coming to you' is what
She keeps on saying. So I wait. Matsushima
Oshima. When I look at the moon alone
It has no charm
They loosened a plank to take it off the pontoon bridge at
 Sano
Now it is like love's own way

Michinokue The village Shinobu
The printed cloth with a tangled pattern is for who
Ever first made me random and out of control like this
They loosened a plank to take it off the pontoon bridge at
 Sano
Now it is like love's own way

When did you say? When did you say?
I will make lovee Suruga
My heart is never without the flame
Fretful
They loosened a plank to take it off the pontoon bridge at
 Sano
Now it is like love's own way

I do not like parting
 The fan has folds, a rivet for the ribs and
Eyes eyes
To see us as we part

16 Imperial Palace

Because of you I was expelled from court
Exiled to the Western Province, a place I never even
imagined before

This uncertain world is a water wheel

kurui kurui

kuru kuru kuru

Round and round then 'back again

When will I see you a second time

Water swirls in the stream

I put the lovely Capital behind me

Going away is sad

The world is uncertain, I keep saying

Aboard a boat far out at sea

If this is Akama ga seki, then

Stop. Take it back. Take the boat back where I belong

Unimaginable winter's day

Going away is sad

The world is uncertain, I keep saying

Aboard a boat far out at sea

If this is Akama ga seki, then

Stop. Take it back. Take the boat back where I belong

Spring, but no return

Going away is sad

The world is uncertain, I keep saying

Aboard a boat far out at sea

If this is Akama ga seki then

Stop. Take it back. Take the boat back where I belong

The things I wanted to say were mountain over mountain,
rain upon rain

This morning when I came to see the boat leave, to see
the boat leave

17 Love Visit

He comes to say goodbye
But a go board is out with too many eyes
Then, wait a while
The thatch gate too makes a sound when you push it
hara horo. How I wish it would hail
And in the meanwhile they discover, laugh at how silly
The dance they call Love Visit is a fine one
The dance they call Love Visit is a fine one

When you make love
When you make love
Wait for the moon of the twenty-third night
This is the moon which answers prayers
tekara kosha kisha
And kan kohara
With a tsunya tsunya choya
charuraro and haruro

When you make love
When you make love
Do it with your heart not your body
If love does not show deep in the eyes where will it
tekara kosha kisha
And kan kohara
With a tsunya tsunya choya
charuraro and haruro

When you make love
When you make love
Do not begrudge the moon
Do not begrudge
Saddest of all is love unrewarded
tekara kosha kisha
And kan kohara
With a tsunya tsunya choya
charuraro and haruro

When you come for a visit
Make it, then go back again. shanara, shanara

18 Fushimi

I miss Fushimi so I step out to try and see it
But a mist settles down hiding Fushimi
How thin one gets in love
An obi that should go around twice goes around three
times instead

There is a small hut beside the hills at Fushimi
And winds blow down
I woke one night when hail was falling. It sounded: sarari
sarari hara hara horo
No pain, no sadness ~~like what~~ you feel the night you cannot
meet

There is a small hut beside the hills at Yoshino
And winds blow down
I woke one night when hail was falling. It sounded: sarari
sarari hara hara horo
No pain, no sadness ~~like what~~ you feel the night you cannot
meet

There is a small poor hut beside the hills at Hira
And winds blow down
I woke one night when hail was falling. It sounded: sarari
sarari hara hara horo
No pain, no sadness ~~like what~~ you feel the night you cannot
meet

Back again back. shanara shanara

19 Genji

Hikaru Genji lives at a place which makes him sad
The world is in such a state that thinking about it makes
him that way, just thinking about it makes him sad

 false love
~~And though appearances~~ seem good enough
What is likely to happen. The way you look at things is
truly twisted
My birth is low, my background poor
You are away off above the clouds

We shared a pillow once
And though appearances seem good enough
What is likely to happen. The way you look at things is
truly twisted
My birth is low, my background poor
You are away off above the clouds

I fret and am resentful
And though appearances seem good enough
What is likely to happen. The way you look at things is
truly twisted
My birth is low, my background poor
You are away off above the clouds

20 Firewood from Ohara

Buy firewood from Ohara. Buy the dark wood
People living at Ohara, at Shizuhara and at Seryo
Smell the plum but do not know where the scent comes from
Breezes from the hills are spring breezes

At Matsugasaki even the falling cherry flowers
Have snow left on them this cold spring
Won't you buy my firewood from Ohara
Firewood from Ohara. Firewood. Won't you buy firewood
from Ohara
Buy the dark wood
Chyuriyu fureyo

Why should I stop just because people will find out
Come closer
We can talk over the brushwood hedge between us
Firewood from Ohara. Firewood from Ohara. Buy the dark wood

I wish I had string, had string
I would grab hold of the man who comes at night
And when I wanted to make love
We would pull and be pulled
Firewood from Ohara. Firewood from Ohara. Buy the dark wood

Come out and see this
Go out and see that
The flowers are all blooming together now

21 Supplication

'Let me visit you. Let me visit you'
People accuse me but
On the crest of Pine Hill is only sound

Who is the boy standing beside the gate
Beautiful. Handsome young man
Now, if only I did not have a husband
Pointless prayer
Meet him, see him, then afterwards what

I do not want to make a second visit
'Oh, Yakushi of the Peak
Hail, Yakushi and the Twelve Gods
Do not give me a heart to love two at once'
This is my supplication

I visit the temple
I make (tatsu) tea but
No foam rises (tatsu) on the tea I make
All that rises is my name as a faithless lover, spreading
about from town to town
It spreads from town to town, you say, very well let it
My supplication
When desire is unrewarded, intercession
Meet him, see him, then afterwards what

More than cherry flowers at Yoshino and Hasse
More than autumn leaves
What I want to see is the person I love
I go about from shrine to shrine
'Hurry back home now. The pilgrimage is over
And nurse will bear the blame for you'

22 The Star

I looked out one moonlight night
A stiff sleeveless dress, silk and linen
Cloth woven with wide spaces between the threads
The one I love is not coming
I wonder what will become of me

I am wearing the new style dappled fawn tie-dye from the
Capital
The color is good
The tying was neatly done
It looks fine on
Who wants to be away from the Capital
I love the stars performing there
Yes, you are spring flowers
Worth looking at
Gentle and cute

They are wearing a short sleeve like this in the Capital now
The color is good
The patterns are fine
It's nice to wear
This is the dance they are dancing in the Capital now
The rhythm is good
Just look

Scarlet leaves at Takao. Cherry blossoms at Yoshino
The beach at Tago. Her pail without a bottom just pours out
salt
And she scatters her good looks everywhere

23 Love Sticks

I put on Vestment River, still
How polluted this sad world is with Filth River
Nor do we need the Woman of Harima to play her cymbals
Love is a road. Once you get on there is no turning off
kirihataricho, kirihataricho

Dew on the morning glory
What passed between us was not even that much
But the scandal was as high as Fuji
I'm going to turn off Love's Highway
kirihataricho, kirihataricho

Love Sticks
Come to visit a thousand years and there is no bad report
I come one night and by morning it is well known
I am through with love

He comes with sticks in his hands
Beats on the shut door
Inside noisy insects answer
I'm going to turn off Love's Highway
kirihataricho, kirihataricho

One night, two nights. Slept. Slept. Not enough however
The wind in the pines startles me. Oh
Startles me
I suppose you cannot sleep when you are in love
I suppose you cannot sleep the night you are waiting
Come out and see this
Go out and see that

24 Everything

How exciting the Capital is
Write and write about it. There is always more to write
On the East there is Gion and Kiyomizu
The tumbling waterfall at Otowa and winds, too, which make
The cherry petals of the Protector's Trees fall and fall
On the East is Horin and temples at Saga
Going on further. Turn, Water Wheel, turn, wheel
River and waves at the dam of Rinsen
Willow trees by the river have their long leaves churned
 in the stream
Grass in the open fields is churned by the winds
The mortar for tea leaves gets churned by its pestle
And - Oh I forget one thing
This pair of sticks I beat together is 'churned', too, by me
They are two bamboo sticks
Node on node, doubling age upon age
Our time is a peaceful one
Our realm a prosperous one

I ask you, bamboo grass along the path, be careful about
 everything
If he comes to visit
Do not make a sound, leaves of bamboo, leaves of bamboo

The storm we had this morning was no storm at all
The rapids in the river Oi
Waves beat up against the rock they call Small Door
And that is the truth, it is
What shines on the hillside is--azaleas shining
The name I call you by is 'Lily.e' Oh I call you Lily
Back again, back

25 Salt Water

If he be near, touch him
Look at him
But it is far, far to
The beach at Sakai
Very far

Where are we. The beach at Sakai, of course
Come out and level off the sand
The deep sea is calm today
So put out the nets

Fill the pails with salt water, the pails with salt water
Salt is in the pails but
The man I like is more pungent even
A single column of smoke rises from the shed where we boil
the water
It gets lost in the mist but the scent stays behind
Level off the sand. Level off the sand

Beach at Sakai, beach at Sakai
The girl who gathers salt there
Is gentle, her waist is slight
Fill the pails with water. Fill the pails with water
Salt is in our pails but
The man I like is more pungent even
A single column of smoke rises from the shed where we boil
the water
It gets lost in the mist but the scent stays behind
Level off the sand
Level off the sand

If you want to see flowers, come to Yoshino
Yoshino is famous for flowers. Flowers make the place.
They make the place
Fill the pails with water. Fill the pails with water

A girl of seventeen or eighteen. Fine cloth hanging on
poles to dry
I like her looks as she reels it in
I like her looks when she rolls it up

When I hold you by the waist, thinner than thread
I like you even more, even more

26 Deshima

The guest is young and impetuous
He says 'dance,' but he is talking to someone who does not
 know how
Let me dance and show you the steps

She spreads out a mat made in Deshima
Who is she waiting for, fretfully
The mat awaits the man who will come today
chara chara chara chara
kara koro kara koro kara koro
kara koro kara

Open up
If you do not open, I will go back. Otherwise
Dew will settle on the sword at my waist

Tomorrow grass for the field here
I wish I had a scythe the shape of the moon of the third
 month. Two of them
My girl and I will mow together
Since people will talk about it anyway
Come put it on. Cover us over with it

27 Four Seasons

I could never become his son-in-law
He would not even let me carry a sword
I suppose he thinks that a sickle is a kind of sword
A sickle meant for grass, a sword?

I could never become her daughter-in-law
She will not even let me have a mirror
I suppose she thinks that the surface of a pool of water
is a kind of mirror
Water at the bottom of the tea barrel, a mirror?

Trailing branches of the cherry trees
Trailing branches of the cherry trees
Blossoms fall and scatter randomly
Yes. Your heart is unsteady
'You deserted me', but that is no reason
To trail another's way, branches of the cherry tree

Summer night
Is it the dream world or the real
Dropped off to sleep alone
'You deserted me', but
Heart, do not go another's way

In an autumn wind
Leaves fall
Just to hear the sound of the cicada is depressing
Hearing the sound my heart despairs
First snow fall
I am thin ice forming on the swamp under a bright glare of sun
I wish we could vanish together, but we do not vanish at all

I have worn myself away--too much
And the world knows

Back again, back
shanara shanara

28 Iris

Its shape reflected in the pool
Causes my thoughts to wander a thousand different ways
Everything is snow falling over water
This uncertain world is a dream. The only thing left to
do is dance

Iris flowering beside a swamp
Iris flowering beside a swamp
Looks beautiful when dew makes the color deeper
I wish it would rain

White chrysanthemum on the hedge
White chrysanthemum on the hedge
Looks beautiful when dew makes the color deeper
I wish it would rain

Sweet flag in full bloom
Sweet flag in full bloom
Looks beautiful when dew makes the color deeper
I wish it would rain

Back again

29 Fan Dance

Why does the white heron
Stand gazing there at something it dropped into the pond
It dropped a love letter arranging for the boy to come
I am in a hurry to draw water
So just let me go
I am really in a hurry

You make a joke of everything
Say, young man, that is a great straw hat you have on
The shape. The way you wear it. The band. The way you
tie it on
I wish it were mine
I would give it to my friend for his bird catching
She said she would give it to him for small birds
She said she would give it to him to wear catching birds
The dance they call the Fan is a fine one
The dance they call the Fan is a fine one

There is a girl at the shop 'Willow' on Avenue Ichijo in Kyoto
She is no fun
I made her mine in one night
The dance they call the Fan is fine

Even the white heron setting out early in the morning to the
fields
'I will not sleep alone. So let us sleep together. Together'
he cries
The dance they call the Fan is fine

This is the craggy temple Gangoji
This is the craggy temple Gangoji
Shall we sleep here. Come, dear boy, dear boy

Come out and see this
Go out and see that
The flowers are all blooming together now

When I hold you by the waist, slimmer than thread
I love you more and more

30 Down to the Country

Even the white heron in the forest Yurugi moves his body
in the struggle
Why did I first begin to bestir myself, begin to bestir
myself
'I will not sleep alone', was reason enough to get a-moving

Tomorrow is a favorable daya We start on the trip
I can sleep on my friend's arm
All along the road down to the country. All along the road

What you see over there is the beach of Shiga
And beyond: the promontory of Kara and the Single Pine
All along the road down to the country

You and me: unlined obi, unlined obi
Tightening up and being tightened in together
All along the road down to the country

You and me: willows by the stream
Surfacing then sinking together again
All along the road down to the countrya All along the road

You and me: birds in two cages
They cannot get out to meet and spend their time just crying
All along the road down to the countrya All along the road

You and me: floating clouds
We let the wind take us as it will
All along the road down to the countrya All along the road

On the road down to the country I want my friend
To look at the moon when we are at all the famous places
shanto, shanto, looking
shanto
I cannot keep from loving him
It's unbearable

31 Plovers on the Beach

It is terrifying to come back from Takasu along the coast
in the morning
There are plovers among the rocks, the sound of waves beating
And the boat-man wakes at the sound of the dawn bell as day
comes

Because of you, dear, I left the Capital and all I was used
to
Now my heart is weary, a boat for Tsukuji
Plovers on the beach. Rowing all alone, desiring, too by
myself alone
I am so tired of living in a world where everything is unclear

Beach inlet of Naniwa
Dawn comes to the window of our room in the port
Now my heart is weary, a boat for Tsukuji
Plovers on the beach. Rowing all alone, desiring, too by
myself alone
I am so tired of living in a world where everything is unclear

Once upon a time
I left my home too and all I was used to
Now my heart is weary, a boat for Tsukuji
I am so tired of living in a world where everything is unclear

They say 'You should cheer up.' So I go down to the beach
I gaze out and see wave after wave come in
I am tired of youa My despair is like heaped sand
So I look at the beach, at the beach and despair

Back again
shanara, shanara

INTRODUCTION TO THE KANGINSHŪ AND ODORI

1. The Kanginshū, A Collection of Song

All that is known with certainty about the editor of the Kanginshū is contained in its two prefaces. The hypothesis that he was the well known renga poet Sōchō is not generally accepted.¹ That a renga poet should be thought to have edited this anthology is understandable, however, in view of the anthologist's careful efforts to create an association between songs which had originally been sung independently. The reader may well find this renga-like sense of progression from one song to another one of the pleasures of the anthology.² Contrasts between divergent song types placed side by side, however, and thus juxtaposed contrapuntally, an effect which may also have been among the editor's intentions, will, of course, escape today's reader who does not hear these poems as songs. But he can still enjoy the various effects of balance between groupings of long and short poems and their relation to one another.

The eighth month of 1518 is given in the Chinese Preface as the date on which the anthologist completed his project of recording songs he had heard sung on various occasions both in the centers of culture and in the countryside. Something will be said later about the nature of the different traditions of song mentioned in the prefaces and the circumstances under which these would have been sung. For the most part, individual songs cannot be dated except

in terms of the general historical period of the appearance and popularity of the tradition to which each belongs. There are exceptional cases, however: what was originally sung in datable stage performances or where diary entries record the singing of a particular song at a party.³ In these cases we know that at least by the date of the entry the song was already in circulation.

A copy of the Kanginshū made in the fourth month of 1528 is the archetype for the few surviving manuscripts. Difficulties arising from dissimilar versions, then, do not vex scholarship in this area. What divergences there are among readings in our three principal manuscripts arose from scribal error. Difficulties of another sort exist, however, perplexity over the readings of certain characters, some of which are still unresolved.⁴ One view of the affiliation of the surviving manuscripts is that all come directly from the 1528 copy, which is no longer extant; according to another there was at least one intermediate step.

There seems to be only one reference to the Kanginshū in all of the publishing records of the Tokugawa period (1600-1868): a work compiled between 1804 and 1847 mentions songs number 49 and 215. It was Takano Tatsuyuki in our own century who brought the anthology to general attention; his article in Teikoku Bungaku of 1906 was the forerunner of scholarly studies of the Kanginshū. The manuscript

preferred by Asano Kenji in his Kanginshū kenkyū taikei, a work which has provided the basis of my understanding of the songs, is that of the Imperial Court Library (Kunaichō Shoryōbu Toshoryō).

It is not certain whether indications found in a vermillion hand beside most songs in this manuscript were those of the copyist of 1528 or not. But there is general acceptance that they do not date very much later; and there is no doubt about the importance of these rubrics. Each identifies the type to which a song belongs. Certain differences between the ways that songs have been identified in each of the principal manuscripts have been regularized through a comparison with other information we have about a song and its type from sources independent of the anthology. The approach used in such a comparison can be of considerable importance as it is, for example, in the case of song associated with kyōgen. Despite the assumption that songs popular in the day were widely used in kyōgen plays, strangely enough only two of the 311 songs in the Kanginshū are identified in this way. The reason for the small number of kyōgen songs, strictly speaking, may be that at the time of the selection, and later even when the rubrics were added, songs which for us now are closely associated with a particular play were still a part of the general stock of popular song. The actors were free to make their own extemporaneous choice of which contemporary song to use

for a certain stage situation on a particular occasion. However, if a song was so closely tied to the dramatic scene that only that song and no other suited it, they did not have this liberty. The reciprocal relation between song in kyōgen and this large body of contemporary song is a complex one but of great interest.⁵

The songs included in the Kanginshū are referred to as kouta (short song) in the Prefaces by the anthologist, and nearly three-quarters of the songs collected have been indicated with the character ko for kouta by the hand which later identified their provenance. In other words, in this work we have a collection of kouta in the larger sense of all songs included in the anthology, while by far the majority are kouta in the narrower sense, which I find it nearly irresistible to translate as popular song, though there are dangers inherent in the use of this English expression. Another fifteen percent of the songs also appear in nō plays; the Prefaces refer to these as Yamato-bushi. The rubric hand identifies them by the character for large (ōuta), while identifying kouta with that for small. The remaining types are dengaku-bushi, sōga, ginku, hōka, Ōmi-bushi, and kyōgen.⁶

Kouta and Yamato-bushi (ōuta) taken together clearly comprise the bulk of the songs in the Kanginshū. The songs which also appear in nō are characterized not by features of nō's kuse section, whose rhythmic effectiveness derives

from a violation of a standard seven-five prosody, but rather song of the age-uta type, sung to the hira-nori rhythm centering about high tones and rich in melodic variation.⁷ A further characteristic is that such songs are rendered, today at least, by the yowa variety of voice production. This type of song is associated by Ikeda Hiroshi with a special singing style, one with a melodic line of its own called kouta-bushi, in the music of contemporary kyōgen song.⁸ As well as suggesting why songs from nō were readily admissible into an anthology of short songs, this observation suggests that we have available in contemporary singing practices a clue to the understanding of how songs of this sort may have sounded to the editor of the Kanginshū as they were sung in his youth and as he remembered them in his age.⁹

Even more intriguing are the comments on the music of nō, especially on its singing styles, made by Zeami (?1363-?1443), its principal critic and theorist, as well as dramatist, actor, and troupe leader. More than once does Zeami refer in his technical works to the differences between kouta music and that of kusemai. He tells us, for example, that there should be an ultimate harmonization of these two modes, yet that this should be attained without jeopardizing the uniqueness of each. How to accomplish the amalgamation of singing techniques was a live problem for a dramatist of the period: only recently had Zeami's father, Kan'ami (1333-1384), begun the process of incorporating the song technique of kusemai performers into nō.

2. Singing of Kouta on the Stage and in Everyday Life

Zeami's comments on singing kouta provide a convenient historical standpoint, the culmination, in a sense, of the development of kouta up to his time. As is clear from the following selection, the third section of the Fūgyoku-shū, Zeami is mainly concerned with singing under formal circumstances, either on the stage or when called upon to perform at a party held by members of the ruling military class. He speaks here too of practicing singing in the privacy of one's home. But the brief mention of singing alone in the countryside--for the sheer pleasure of it, one assumes--is a precious bit of evidence with which to begin a survey of the real conditions under which people of the day sang.

From the very first years of training pay attention to the following. In voice practice and in singing, when rehearsing by yourself, keep the same attitude of mind which you would have performing before members of the aristocracy or on important public occasions.

About the correct posture for singing. Sit in a formal position. From the first sound of the flute which gives you the pitch to the beat of the fan which marks the rhythm of the song, be of the same mind and control your body in the same way as you would when actually singing in performance at the center of an audience's attention. Do not regard what you are engaged in as a purely private training session. In your heart offer a prayer to the gods and the Buddha. Sing as though performing at the most important of occasions. Persevere in this attitude during training and not only will the sessions themselves be correct but later you will have not the slightest fear, however formal may be the situation in which you are called upon to sing. . . .

What you sing during an indoor occasion will vary from performance to performance and be

determined by the various times and occasions. When called upon to perform before nobles or the military, the situation is formal and involves a congratulatory element, so let your outlook be in accordance. What you sing should follow the progression jo-ha-kyū, so prepare your mind for this order in advance and do not deviate from it. Song in this setting is most effectively performed by someone who is skillful through long experience. With what is sung under normal circumstances, neither especially formal nor at a drinking party, there is no need to begin with songs of a congratulatory nature. Under these circumstances sing a piece characteristic of yūgen, for example, though let it be one that is appropriate to the setting. Sing without effort. Especially suitable for this type of performance are selections of kouta and kusemai from the contemporary body of song. Prepare for this type of event by mastering a large repertory. In this way you can sing, when called upon, something that fits the group you are performing before.

If you persevere in this approach to rehearsal and training then as mentioned before, whether singing on a private occasion, or singing while on a journey traveling into the countryside, you will achieve the same concentration you would have while performing in the presence of a distinguished audience. On the other hand, even if called unexpectedly to perform before nobility, you will not be in the least self-conscious about being before an elite audience. Your sole concern will be to render as well as possible what you have hitherto learned. Though the eyes and ears of ten thousand attend your song, in your own eyes you will enjoy the same ease of mind you enjoy rehearsing by yourself in the privacy of your own home.¹⁰

In this passage Zeami speaks of kouta in the sense of a body of song current in the latter part of the middle ages. Elsewhere he uses kouta to mean a particular vocal style in nō, which he also speaks of as tada uta or tada ongyoku.¹¹ Before the introduction of kusemai into nō, kouta had been its primary song style. The term kouta can also be used

in nō to refer to a specific song form (shōdan).¹² In the plays we examine below, the leading performer, the shite, takes the role of a character who in real life very likely would have sung kouta. The performer is motivated to sing in a way which suggests something of the nature of the dramaturgy of nō; and so, setting aside the question of origin and historical development, it is interesting simply to consider how song has been integrated into the story line of several plays in which kouta are sung.

Kagetsu is thought to have been composed in the period when Zeami was active, since it is mentioned in one of his prose works as already in the repertory.¹³ The title comes from the name of the boy who is its principal character. He is one of a group called kasshiki, boys attached to monasteries where they did menial jobs. Some, however, like Kagetsu, entertained as well. In other words, Kagetsu is a performer, and the structure of the play might be seen simply as one way of realistically motivating the main actor to display several types of accomplishments which were popular outside the theatre of the day. A play organized in such a way is known as gei-zukushi. In addition to kouta Kagetsu performs with a bow, sings kusemai, plays a drum called kakko, and performs a narrative number called yamameguri. The last is a climax, in a sense; the boy tells how he was stolen away from his family at the age of seven by a long-nosed devil of a type called Tengu. Actually the

subsidiary character, the waki, is the boy's father, who has been searching for him since his disappearance. The narration of yama-meguri provides the clue for their eventual discovery of each other's identity.

Kagetsu sings a kouta in the play, but he is only superficially motivated to do so. In the present Kanze text he is asked to sing by the ai, a kyōgen actor who takes the role of a man living near the temple. In a note on the play Yokomichi Mario makes this comment about the musical qualities of kouta in nō:

It appears that the oldest music for kouta (kouta-bushi) was like what we find in the kouta-bushi of today's kyōgen: song in an unbound, free rhythm without a fixed beat. Perhaps we can regard the kouta of this play as a song such as this, but one which has been fitted out with a drum accompaniment as well. It is a unique example of this type. There is another type of kouta in the broad sense of the word: song with a rhythmic form. We find examples of this in the kouta recited in the play Hōkazō and in the utai section after the phrase Naniwame no . . . in the play Ashikari.¹⁴

The kouta in Kagetsu, a love song, is the same as song number 295 of the Kanginshū, which is, in fact, indicated as a kouta in the marginal rubric. The kouta in Hōkazō is the same as number 19 in the Kanginshū, where the marginal rubric notes it as a hōka song.¹⁵

Kashiwazaki is a play to whose text Zeami made an extensive contribution, even if he cannot be considered its sole author. Furthermore it is one of a few plays which have come down to us in Zeami's own handwriting. The

holograph of this play contains no date; one supposition is that it dates to the end of the Ōei period, some time in the 1420s. The play is of the onna monogurui type, sometimes translated as women's madness plays. We might also think of it as a play of possession. The shite, a woman who has been separated from her husband, recalls him and his skills. Her description of how he used to dress when preparing to dance leads gradually to a climax: she dances in his guise. She is transformed into her husband during the dance, which the shite actually performs. It is interesting to note how dance, an event which really did go hand in hand with drinking parties in contemporary life, is fused closely with the plot of the play and its presentation on stage.

The reference to kouta comes in the heroine's enumeration of the arts at which her husband was accomplished:

The three types of shooting with the bow;
renga, sōga, and kouta; and at drinking
parties, when things were at their height,
he wished to show everyone his dancing.¹⁶

Kouta is not sung in this play but is effectively placed by this passage within a context where it was likely to have been found in real life as well: the accomplishments of a military man of rank.

Ashikari, a play generally considered to be by Zeami, is the third mentioned by Yokomichi. The kouta he identifies as part of the rongi section five of the play, is a well known highpoint called the kasa no dan.¹⁷ The shite in a frenzy, or pseudo-madness, has already danced to a narrative

high-lighted by a passage of pulling on the ropes of a fishing net; this leads imperceptibly into a monozukushi, here a description of various types of hats (kasa)^e This passage, rich in figurative language, seems at one level to contain reminiscences of popular song about kasa used outside the theatre. Such seems to be the implication of Yokomichi's remark, though I have not yet found relevant prototypes. Significantly the rongi section of Nō seems in general to be one within which words from work songs can be easily introduced. The rongi of Kinsatsu contains numerous references to lumber and cutting.¹⁸ Although kouta is not sung in Ashikari, the language of the rongi may well have drawn upon popular song.

Up to this point we have looked at song performed in everyday life only indirectly, through the refracting lense of the theatree But it is possible to gain a sense of song outside the theatre directly through diaries, records, and works of fiction or history. Two passages from a military epic, the Taiheiki, are generally considered to contain the earliest use of the word kouta in the sense of non-court song of the middle ages. The events recorded in this epic took place in the mid-fourteenth century. There is some difficulty in establishing the date of the epic itself. The original version very likely was begun soon after the last event recorded, that is 1370. A version copied between 1412 and 1421 was used for the printed

edition of 1603.¹⁹ This latter provides the texts translated here. Each exemplifies the sangefroid of young warriors on the battlefield. The derision implied by singing kouta under such circumstances becomes clear if we consider that the subject matter of much of the song in the Kanginshū is love.

(1) Shinozuka did not ride a horse nor did he have bow and arrow in his hand. He was by himself, quite alone. "What on earth are you waiting for? You do not even need to come close. Just kill me with an arrow. Shoot from a safe distance . . ." The clans of To, of Kitsu, and of Ban from Sanuki rushed forward, 200 horsemen followed behind. Shinozuka was not in the least perturbed. He drew back quietly with a kouta on his lips . . .²⁰

(2) A young warrior of about twenty came forward from the ranks of the forces of Kusunoki. He named himself: Wada Shinbochi Genshu. He had on body armour of leather dyed a light scarlet. He was wearing two swordse, a large one and a small. He had a halberd of about six shaku at his side. He rode his horse quietly forward. And as he advanced he was singing a kouta.²¹

A diarist of Sōkokuji, one of the so-called Five Mountain Temples (gozan) which were a mainstay of the Chinese and Zen cultural tradition, tells of going off for a cure to a spa in Arima of Settsu Province (near the present city of Kobe) in 1466, the year before the commencement of the Ōnin War.²² At the time a group of dengaku performers happened to be visiting and performed for the guests at the spa. Their program included the singing of kouta to the accompaniment of the shakuhachi. A dengaku performer of note by the name of Tokuami sang kouta by special request of the diarist

himself. Tokuami was remembered for his appearance in a play at a famous performance of dengaku nō in 1446.

The diarist of the Onryoken Nichiroku records the popularity of kouta in the day to day life of his temple after the Ōnin war, from the end of the Bunmei period (1469-1485) to around 1490. Kouta were sung in small parties by monks who, though amateur musicians, were nonetheless admired for their singing and shakuhachi playing. The names of monks who performed are given as well as those of the boys whose appearance on such an occasion was the special delight of temple life. One entry records a duet: a monk and a boy sang a ta-uta (field song). This is a type of song which should probably be associated with dengaku-bushi, the music of dengaku performers.

An entry of the official record kept by Sanetaka for the seventeenth day of the eighth month of 1502 records that there was a rendition of waka poetry followed by the music of Yamato-bushi on the occasion of a visit by the Ashikaga Shogun to the Imperial Palace. The performance of Yamato-bushi at court was then quite popular. Another diarist records that the Emperor himself made a special request on one occasion for these to be sung. Entries such as these make it clear that even by the middle of the Muromachi period (1336-1568) kouta were enjoyed within aristocratic circles and that members of the class were adept at their performance.

Interdictions against the nighttime performance of song appear, for example, in the area of Suo, the eastern part of present day Yamaguchi prefecture, in 1487. A similar edict in 1514 was issued against the music of flute and shakuhachi song performed in what is now Shizuoka City. Kouta is not specifically mentioned but the reference to shakuhachi song surely refers to it as well. These interdictions demonstrate the popularity of kouta in the Muromachi period.

Several kouta are scribbled on the reverse side of the formal day by day entries of the Tokitsugu diary.²³ A sample found on the back of an entry for 1527 is of a very popular song for which many other later versions exist as well.²⁴

I am a small drum. You are the strings to tune it with. The leather cover (i.e. drum head, but also a pun on the word for river) is all that separates us. Make me sound for you. (ne, sound, also means sleep, a pun which culminates others in a song of sexual innuendo.)

Another, noted on the reverse side of entries for the fourteenth and fifteenth days of the New Year, 1566, reads:

You and I are bound together for seven lifetimes.
Loan me your husband for one night.
You're mad.
My small make-up kit with twelve tiers or the mirror I use.
I will lend you these. I won't lend you him.
You're mad.
Feelings are tender like the slender leaves of the willow
Even if you loan, I won't borrow.
You're mad.

A scribbled recording of ten songs for the bon odori dates to 1538.²⁵ These were jotted down on the back of documents kept by an official at the shogunate office. The contents of one set of these songs are as ribald as the above. Another, however, is an amazing piece, an urban song where sex and violence are intermixed in much the same way as they are in Lou Reed's 'Kicks' on his album Coney Island Baby (RCA Apl 1-0915). The first set of songs for the bon odori is prefaced by a strange remark: "I just want to kill, kill for my master."

He puts his sword and halberd over his shoulder.
It is late at night and he goes on the prowl
for love. Night creeping is also for cutting
at the crossroads, for murder.

The remaining four verses each ends with the same refrain:
hito goroshi, murder.

The earliest collection of plot summaries of kyōgen is called the Tenshō Book of Kyōgen Plays (Tenshō Kyōgen-bon). Though the date is given as the sixth year of Tenshō, 1578, the dating itself seems to be a later addition. The consensus remains, however, that this compilation of scenarios was written sometime in the Tenshō period, 1573-1590. Dialogue is not recorded although certain jokes, sets of puns and some songs are. Versions of the two songs which are identified as kyōgen kouta by the marginal rubric of the Kanginshū are found in the Tenshōbon, along with plot summaries of the plays in which they were sung: number 152 is given under the play Naruko, and number 171 under the play

Koi no oji (Old Man in Love) which is known in the present repertory as Makura monogurui (Pillow Madness).²⁶

As in the case of kouta in nō, the use of song in kyōgen may help to give a sense for when and how song was sung off the stage: the frequent exchanges of song and of dance at drinking parties, for example, is quite true to real life. Often song is used in kyōgen as a way of highlighting the plot and not as a faithful mirror of song in the everyday life of the period. However, as is pointed out by a number of scholars, what is referred to as kyōgen kouta in today's performance style may well preserve elements of the song technique used in kouta singing in the latter part of the middle ages, whether on the stage or off.

3. Kouta, a Song Type

In the fourth section of the Chinese Preface, the anthologist sketches a rationale for distinguishing song types. The main element is historical change; musical qualities, in this case tempo, and class consciousness also have a role to play. Basically the same approach, though it draws upon a more sophisticated knowledge of documents and records, is still used by Japanese scholars today to introduce the subject of kouta.²⁷

Defining a Japanese literary type may present special difficulties to a Western reader. For that reason I have approached the definition of kouta from several divergent

directions, for example, the various senses in which Zeami uses the word. Especially where he speaks of the performer drawing upon a store of contemporary song (i.e. kouta) and kusemai to sing in an informal setting we have the sense that Zeami is using the word in a way quite familiar to him and his contemporaries. Kouta is defined through its musical qualities by Yokomichi Mario, Ikeda Hiroshi, and Ogasawara Kyōko; all see certain melodic and rhythmic elements as its hallmark. The most precise definition of kouta can be made through reference to the Kanginshū itself and to the marginal rubrics in its manuscripts: the nature of those songs included in the anthology and marked by the character for 'small' provides the basis for a definition of kouta in the narrower sense. As a second proposition, all song included in the Kanginshū is kouta in the broader sense, and this is what the anthologist extolls towards the conclusion of the Chinese Preface.²⁸

Later I shall refer to prosodaic elements which are characteristic of kouta. In what follows let me summarize scholarship concerned with the use of the word up to the time of Zeami.

The Kinkafu (981) notes that kouta were sung together with ōuta (literally long song) at a court function called sechi in the New Year's season and at a similar event of the eleventh month.²⁹ In the latter part of the Heian period (898-1185) records of court ceremonies and

aristocratic diaries associate kouta and ōuta only with the latter event, the gosechi. After the beginning of the Kamakura period (1185-1333) kouta is no longer mentioned in the detailed descriptions of this court ceremonial; its place has been taken by other song types referred to as a group by the name gosechakan eikyoku.

Scholars in the Tokugawa period, including Motoori Norinaga and Kamo Mabuchi, defined kouta in relation to ōuta in a way which shows an underlying prejudice in favor of high culture. For them ōuta was the refined and orthodox tradition of song in court. Kouta was simply song outside of court. A contending view has been advanced by recent scholarship. Asano Kenji, basing his observation upon a close study of relevant diary and other records of Heian ceremonial, points out that kouta in the earlier records has a specific referent: it is used of what was sung to a rhythmic beat by a group of women in answer to an opening song to flute accompaniment rendered by the ōuta group. Kouta in this context is not a term descriptive of the general nature of a song type but rather something quite precise, the role, function, or office of the women singers who answered the ōuta group at the gosechi ceremony at court.³⁰ Only later did the term kouta come to be used to refer to a general type of song and not just to this specific group of singers on a single court occasion.

The problem still remains: how are the two meanings

of the word kouta related: what we know, on the one hand, through Heian court records and diaries to have been sung at certain ceremonies and drinking events at court among aristocrats, and, on the other, song popular outside the court from the Muromachi period on and represented in the Kanginshū? Though lack of evidence restricts our knowledge of the details of the evolution of kouta as a song type, Asano suggests factors which may have been involved. These include the role of women beginning with those who sang in the gosechi event and continuing with the activities of women in certain performance groups, such as kugutsume, yūjo, and shirabyōshi, who included song in their repertoires. This is an association reflected in Zeami's comment that kouta is woman's music (onna bushi). The increasing importance of love as its subject matter, the part played by the drinking event as the primary, though not the only, occasion for song also seem to suggest a line of continuity between kouta in its earlier and later senses.

Shida Engi, approaching the question of kouta as a song type from the point of view of its characteristic prosody, lays emphasis upon a sequence of song called monoyu mai in the gosechikan eikyoku. His hypothesis is that the rhythm of these songs, especially their terminal rhythm in four syllables, could well reflect the immediate state of song out of which kouta of the Muromachi period was to develop.³¹ Focusing attention upon this particular

court event as a significant moment in the development toward the Muromachi kouta is a useful approach because tenjō no enzui, another of the various names for the event, included a dance, rappa or rambu, performed by sarugaku performers. The association is significant; on other occasions the same group performed Okina, which has always been considered as central to the later development of classical nō. As a strategic point, then, in the development of kouta, monoyu mai provides a continuity leading backward to the earliest references to kouta in court, while the rhythms of its songs provide a continuity leading forward to a subsequent period when kouta comprised the basis of one aspect of the music of nō and was later anthologized in the Kanginshū. A third factor which makes it a convenient milestone in reconstructing the evolution of kouta is implied in the above: performers who were the antecedents of Zeami took part in the event where monoyu mai was sung.

By the Muromachi period kouta is popular enough that performance is regularly recorded in diaries of the time. Entries of the Kammongyoki, for example, note that zatō and other performers were frequently invited, as were performers of sarugaku and dengaku, to take part in drinking parties in the homes of aristocrats, leading clergy of the day, and major military leaders. Performance under these circumstances included kouta accompanied by the hito yogiri shakuhachi. The role of the drinking part as a matrix for

song is underscored by the editor of the Kanginshū: in the Japanese Preface he tells us that he is making the anthology in order to preserve songs which he has heard sung at drinking parties both in the cities and in the countryside.

Asano encapsulates his view of the development of kouta by characterizing it as the result of the interdependence and joint efforts of these social groups, the court aristocracy, the priesthood, and professional performers. He lays particular stress upon the role of performers of dengaku, records of whose activities begin from the late fourteenth century. Another factor leading toward the eventual establishment of kouta as a major aspect of the cultural life of the period was the growing popularity among the members of the newly wealthy merchant class in Kyoto, the machi-shu, of amateur performances of nō, the so-called tesarugaku.

Characteristic of the prosody of kouta in the narrow sense is its variety and the lack of an absolutely fixed standard pattern.³² Furthermore, a single line need not be either of seven or of five syllables as is generally the case in other forms of Japanese poetry. Yet we do, in fact, find certain frequently recurring patterns. Songs made up of 7.5.7.5 syllables are the most prevalent in the Kanginshū; later this pattern was inherited by song for dance in furyū odorī and in Okuni and women's kabuki. 7.5.7.7. became so popular as time passed that in kouta of the Sōan Kouta-shū

(ca. 1600) and the various Ryūtatsu kouta collections (1593-1613) nearly an equal number of kouta are found in this form as in the 7.5.7.5. pattern. Even at a much earlier time in the history of Japanese poetry and song, 7.7.7.7 was found, but it was not until after the period of the Kanginshū that it became quite popular.

7.7.7.5 is a pattern which seems to have appeared for the first time after the beginning of the Muromachi period. In its differentiated form, 3.4/4.3/3.4/5 it later became the predominant meter for song accompanied by the samisen. So prevalent in fact did this pattern become that it took the name of the entire period and was called the Kinsei kouta-chō (the meter of song in the early modern period).³³ The question of the development of this differentiated form is complex and the possibility of direct influence from Okinawan prosody together with the introduction of the jamisen cannot be excluded. Shida, however, sees the presence of the 7.7.7.5 pattern in the Kanginshū as proof that the seeds of development toward this major samisen rhythm of a later period were already present within the kouta tradition in mainland Japan. And in fact there appears to be a gradual modulation in 7.7.7.5 songs toward kinsei kouta-chō even in songs collected in the Sōan kouta shū and the various Ryūtatsu kouta shū.

Another change marking a transition from kouta of the middle ages to that of the early modern period is the

addition of syllables, sometimes meaningless ones, which surely reflects changes in the rhythms and music of performance. Song number 311 in the Kanginshū isa

kago gana kago gana. ukina morasanu kago gana nō.

In the Sōan kouta-shū, a closely related version of this becomes:

kago gana kago gana kago mo gana. ukina morasanu
kago mo ganaa

4. Song For Dance In Early Kabuki

The expression kabuki odori (kabuki dance) appears for the first time in 1603. The same performance type is referred to in other records of the same year as yayako odori. "Yayako" in this context means a small girl. We assume that what came to be known as kabuki odori had an immediate predecessor in performances by groups of girls since an earlier record of yayako odori dates to 1591, that is twelve years prior to the first use of the expression kabuki odori. A short introduction is not the appropriate place to consider reasons for the change in nomenclature nor to question what transformations there might have been in the content of the performance. The nature of yayako odori, and by implication that of the odori tradition behind it, is suggested in this way by one scholar:

Before the appearance of yayako odori what existed as stage performance in the history of the Japanese performing arts was a type

of dance called mai and the imitative arts (monomane). With yayako odori for the first time the type of dance called odori made its appearance as a staged art. In odori two dancers, or a few more, are on the stage. They are dressed in bright beautiful costumes. To the accompaniment of music they sing kouta as they dance. Their dancing includes stamping and movements, furi, which they perform in unison. Unfortunately, there are no surviving songs which can be clearly established as having been used in this particular dance type. Our surmise about these, then, is dependent upon inferences from the songs for dance (odori uta) of the later forms, Okuni kabuki and women's kabuki.³⁴

One reason then for the importance of the songs translated here is that they can provide indirect evidence for the state of dance to song at the end of the sixteenth century and the beginning of the seventeenth.

A number of women's groups took up the performance of a repertory similar to what has been associated with Okuni shortly after the overwhelming success of its dances and partial dramatization of certain scenes from real life. Nearly contemporary records, including visual material, provide a sense of what these performances were like. Some of the songs to which Okuni's own group danced are included in a bound book with illustrations (nara-ehon) kept in the library attached to Kyoto University, the Kyōdai-bon Okuni kabuki zōshi. Songs of this sort also appear in the Baigyoku text Okuni kabuki zōshi. Both present accounts of Okuni's performances in story-book fashion. This fictional mode of presentation which draws upon the two-part structure of classical nō needs to be taken into account when judging the

usefulness of these two works as sources for the performance of kabuki in the early seventeenth century.³⁵ The songs included in the texts, however, are generally recognized to be authentic.

More useful, even, for a study of song for dance in this period is the Kabuki-zukan (popularly known as Uneme (kabuki) zōshi) and the volume of songs translated here known simply as Odori.³⁶ The Tenri library Odori does not contain an internal date. However, most of the material included in the same larger collection, Kokuseki-ruisho, dates from the Kan'ei period (1624-1643).³⁷ Women's kabuki was outlawed in 1629. It seems clear from a comparison with the songs included in Kabuki-zukan, as well as with those in the repertory of Ayakomai still performed today in Niigata Prefecture and generally acknowledge to preserve many elements of this period, that what is translated here faithfully represents the song repertory to which dance was performed at the very height of women's kabuki.

The question of the structure of these songs and the implications which this holds for the nature of the dance which accompanied them has received wide scholarly attention recently.³⁸ It seems to be generally agreed that the song texts and the dance itself can be divided into three sections. The names now commonly used by scholars to indicate these, deha, nakaha and iriha, are not recorded in the documents of the period but have been borrowed from the

terminology of later kabuki dance. The entrance section (deha) is accompanied by a song which belongs to an older type than what was popular at the time of performance. For ten of the deha songs out of the 34 sequences contained in the texts of Odori and of Kabuki-zukan, similar songs can be found in the Kanginshū, the Sōan kouta-shū, or among songs known as Ryūtatsu-kouta. Four other of the deha songs have parallels in songs for kyōgen komai. The assumption explored by Ogasawara Kyōko in her article "Onna kabuki odori uta no seikaku," is that the deha songs for the other twenty dances also come from kouta popular in the middle ages. Her point is a reasonable one: the anthologies which we have for the period contain only a sampling from the larger body of popular song. The songs included in the much longer central section called nakaha, on the other hand, come from an immediately contemporary body of song. At the conclusion of a dance when the dancers withdraw (iriha) several standard song types are almost invariably found.

The versions of song found in Odori and translated here were meant for reading, consequently the hayashi-kotoba (meaningless words sung to provide rhythm for dance) which are a characteristic of live performance are assumed to have been abbreviated. Songs found in Kabuki-zukan, on the other hand, may in fact be transcriptions of the singing which accompanied dance in actual performance, since the

hayashi-kotoba are preserved. The nature of hayashi-kotoba is of particular interest because it was the dance movements accompanying these sections, which normally come between each of the several kouta making up the nakaha that seem to have characterized these dances as odori rather than as mai. This is the view of Yamaji Kōzō, who has elsewhere identified the uniqueness of Okuni as her capacity to make an amalgam in her dances of mai and odori elements. This interpretation is further refined by Ogasawara, who notes that the singing of kouta, which is traditionally regarded as not being in beat, was unsuited for dance until an odori element was introduced through the use of the more rhythmic singing which accompanied hayashi-kotoba. In her view one source for the development of hayashi-kotoba was in the repeated use of a kouta or a fragment from one.

We can see then that each text of lyrics for dance really comprises a sequence of songs.³⁹ In fact, the expression kumiuta odori (dance to a set of songs) is sometimes also used. The relationship between the songs in a sequence is a question which has been argued on both sides: Hattori Yukio and Ogasawara favor the view that there is no underlying association between the songs of the deha and those of the nakaha section nor any that necessarily binds even the various songs in the central section to one another. Yamaji takes the opposite view. The reader can form his own judgment.

If we wish to explore the nature of dance to song of this sort in the latter part of the sixteenth century and earlier even at a period before the first reference to *yaya-ko odori*, we are helped both by documents of the period and through a cautious use of dance still performed in the countryside today. The concept of a sequence of songs seems to be implied in an entry in the diary of Yamashina Tokitsugu. On the 21st day of the seventh month of 1571, the diarist notes that he had been asked to write out songs for a dance group formed by members of the city class, the *machishu*. They wanted to perform his songs, and he writes out a sample of what he chose for them. On the 17th day of the same month he had also written down two songs for the same use. Songs which a nobleman such as he could write out upon request appear to be of the sort which we call *kouta* of the middle ages. In other words, at least by 1571, songs like those found in the Kanginshū were linked to one another for use as an accompaniment to dance.

Kouta odori (dance to *kouta*) is the name which Honda Yasuji applies to the many examples of dance to short song still being performed today in the countryside of Japan. How these dances are related historically to a performance of the sort suggested by the diary entries in 1571 is a question that remains, but Honda feels that they provided a prototype for the development of dance in women's kabuki. In particular, the architectural aspect of the performance

as he hypothesizes it--a group of dancers visiting various dwellings and blessing them by dances--provided the primary condition which was to determine the structure of their performance, and by implication that of later dance in kabuki.⁴⁰ A group of itinerant dancers sang an entry song, perhaps one of blessing to a household, as it moved into the dwelling compound where it was to perform dances, and later a withdrawal song which it sang when it had finished the main body of dance prior to leaving and moving on to the next residence in its round of performances. Yamaji points out that one characteristic of the songs used by such a group is that there was but a single ceremonial entrance and a single ceremonial withdrawal song, between which came a large number of songs of perhaps a more contemporary nature. This single entrance and single withdrawal song would make the *deha-nakaha-iriha* pattern in *furyū odori* a somewhat different one from the tripartite structure of each individual dance sequence, with a *deha* and an *iriha* of its own, found in the Odori collection.⁴¹

A fairly full report is preserved of a large-scale performance including dances held in 1576 under the sponsorship of Ōtomo Sōrin, a prominent Kyushu daimyo of Christian leanings. This record of the state of *furyū odori* at the end of the Muromachi period contains the names of seven dances, a description of the costuming of the dancers and even the words of a section of the *deha* song for the dances.

The latter includes the deha for the dance Ôharagi odori, which is similar to dance 20 of the Odori collection and to what is still performed today in the repertory of Ayakomai and of other dance groups in the countryside. Sections of six dances, according to Yamaji, are reworkings of song from nō, refashioned for use as dance songs to accompany furyū odori.

The adaptation of an older song for use at the beginning of a dance was not original then with kabuki odori; the procedure was already a part of the furyū odori tradition. The adaptation of a passage of nō to dance of this sort was part of a larger indebtedness to nō, to its themes and costumes as well as its words, which we find in the tradition of dance in the countryside as early as the very beginning of the sixteenth century when furyū was performed side by side with sarugaku.⁴² A line of thought such as this allows us to speculate on the state of dance early in the sixteenth century and on the process by which sets of short songs such as are transmitted here, were formed into a sequence for early kabuki dance.⁴³

SHINTO AND THE PERFORMING ARTS

**A Study of Kagura as an occasion for performance
and the structure of its dances and nō**

Part I

Kagura as an Occasion for Performance

Introduction

Kagura, an activity central to the practices of Shinto over a large stretch of its history, is variously defined.¹ A specialist will be prepared to distinguish usage in Japanese from context to context even within a single scholar's work, to say nothing of the larger divergences between outlooks, often competitive ones, current within different scholarly disciplines. Certain nuances in its usage will emerge within this essay, though the kernel of my argument is to describe kagura as an environment for performance. This is an outlook representative of contemporary views in the performance theory of environmental theatre.² I would like to go further and present kagura as a theatrical institution since kagura, as I am using the term, is not only an activity in which people participate, but a system which has produced various performance types during its long lifetime.

A further claim can be made for kagura. Certain of its plays or dance types first acquired a unique shape in response to the nature of the ritual context within which they were born, or within which they were nourished and developed; later they continued a life of their own apart from this context, as their vitality was transferred to other

theatrical forms. Through this process they have contributed major characteristics to the performing arts of Japan.

Kagura is not, however, the only performance activity interfused with the faith and practice of Shinto. It is one of several large categories of performance which cannot be fully understood without a basic knowledge of religious beliefs relating to the growth of rice, for example, or to the ritual need for a symbolic removal of pestilence or defilement from a local area. A convenient way to gain a general overview of the relation of Shinto to the performing arts before undertaking a close investigation of kagura itself is through the classification of performance in the countryside (minzoku geinō, minkan or kyōdo geinō) developed by Professor Honda Yasuji.³

Honda's classification

Honda's comprehensive classification of countryside performing arts in Japan has made accessible to a large public information which would otherwise have been unfamiliar to all but a small band of scholars. His classification includes three major categories distinguished basically according to function: kagura, events performed as prayer for the prolongation, or perhaps we should say the revitalization, of man's life; dengaku, performed as prayer for an abundance of the grains which nourish that life, and furyū, performed to avert pestilence. So persuasively reasoned

and comprehensive an overview of performing arts in the Japanese countryside (although this expression and another, "folk performance," are misleading but unavoidable ways of translating into English the Japanese expression minzoku geinō) had not been attempted before. Formulated now within a conceptual framework, minzoku geinō may lay claim to a place alongside the better known classical performing arts as a recognized and respected aspect of that tradition and of the general cultural heritage of Japan.⁴

Before tracing the steps by which Honda arrived at the main components of the kagura section of his classification, I wish to give a brief overview of the two other categories to show how dependent each of these is as well upon Shinto belief and practice.

Performance events grouped together as dengaku are related to agriculture and especially to the rice culture of Japan. Some are at a remove from actual work in the field, however. This is the case of dances, known as field dance (ta mai), refined in the court around the seventh century A.D. from ritual which originally accompanied plowing and planting. Or they may be danced versions, known as rice-transplanting dance (taue odori), of various aspects of the agricultural cycle. They may be sequences of events which imitate stages in the cycle of rice growing and other farm work, performed to recitation and including movement around a drum. The drum represents the field, and the performance includes simple imitation of individual

labors. Performed not at the time of work but at the New Year's season, these are called ta-asobi and are a way of praying for the eventual success of the rice crop.

Hanadaue, song and music performed during the work of transplanting, is a further subdivision of dengaku. Today we find these large-scale ritual and labor events in the areas of Hiroshima, Shimane, and Okayama Prefectures. The god of the field is invoked and the leader sings reciprocally with the women who do the actual transplanting throughout the long day's labor.⁵

A later development from the music which accompanies transplanting is dance of a characteristically geometric choreography still performed as part of long festivals in some thirty or forty places throughout Japan. Known as dengaku odori (the dengaku dance), this was an item in the repertoires of groups whose popularity in the late Heian and the Kamakura periods (1100-1300) preceded that of sarugaku groups who were to develop classical nō. In certain places dengaku odori is still performed together with masked events at year-end festivals or at the time of early spring rituals.

These are the primary sub-divisions of dengaku. Honda groups all together, distinguishing them from events of the other two principal types of minzoku geinō, since their aim is prayer for the abundance of the grain which sustains life. Such prayer can be made either in advance of the work itself

or during the work cycle. The phase of the agricultural process which has been most highly developed into festival activity on the main islands of Japan, as opposed to Okinawa, is transplanting in May or June, though the second month of the old calendar, the time of plowing and scattering seed, was also at one time an occasion for performance.

Events have been grouped together by Honda as *furyū* which derive from a prototype of dispatching a baleful or pestilential influence from one's own village or living area. Wild dancing, music, and bright costumes are all used in *furyū* as means of attracting the spirit of disease or of harm. Often a large gaudily decorated umbrella, colorful hats or poles are considered to be the lodging place of the spirit of pestilence, which is drawn off in this way. *Fūryū* as it was pronounced at an earlier time has a long and respected role in the history of Japanese aesthetics and taste but with a different set of connotations from that of the specialized meaning and pronunciation *furyū* used here, which shares, however, with the earlier one the meaning of decoration.

Honda enumerates three principal sub-types of *furyū* and several minor ones.⁶ The drum dance (taiko odori) comes from the drum used in the transplanting event of *dengaku*. The drummer dances and sings, generally carrying some kind of decorated pole or gorgeous display fastened to his waist or attached to his back and rising high over his

head. Or he may wear a type of decorated, flowery headgear. Different names are used of this dance with a drum, which is found widely in western Japan. In eastern Japan, the dance developed differently: here the dancer wears a lion's (shishi) mask and carries a drum at his waist. Dancers of both traditions sing songs of a similar type.

The second subdivision is a dance similar to the drum dance, but one where dancers wearing brightly decorated hats sing short songs (kouta) which have given their name to the dance type (kouta odori).⁷ The third subdivision is the dance of the obon and nenbutsu odori, during which the recitation of the Buddha prayer is repeatedly made. These are not, strictly speaking, examples of Shinto performing arts. But Buddhist and Shinto elements intermix in folk events.

The third main division of minzoku geinō is kagura. Conventionally kagura has priority among the groups and is usually mentioned first. Honda defines this as a performance made upon certain occasions as prayer for the prolongation or revitalization of man's life.

At an early period the term kagura was used of several types of performance in the imperial court or in major shrines closely related to it. (The honorific form mi-kagura is now generally reserved for this usage.) In time, the word was applied by extension to performance elsewhere, though a distinction was made: sato kagura (village or provincial kagura) referred to what was performed outside the

court. Varieties of court kagura make up the first sub-category of Honda's classification. The study of a song type, kagura uta or kami uta, which is a principal element of performance at court, was a well established aspect of traditional literary studies even in the Tokugawa period (1600-1868) when song of this sort drew the interest of major scholars. Thus studies of court kagura and especially of its song have a longer and more widely recognized scholarly pedigree than do studies into any other aspect of kagura. In fact, one of the major accomplishments of Honda's scholarship, together with that of his immediate predecessors, is an effort to place the study of kagura outside the court on the same level of importance with that of court kagura. The slightly pejorative term sato kagura is replaced in Honda's system by the neutral one minkan kagura (kagura among the people).

Court kagura, then, has been a traditionally recognized object of serious study and will not be further developed here.⁸ In what follows I wish to describe the process by which Honda came to group other varieties of kagura together with court kagura to compose a single branch of his tripartite division of minzoku geinō.

Though the enormous contribution of Honda is being emphasized in this presentation, he was not the only pioneer in studies of minkan kagura; rather he drew upon the enthusiasm and the learning of his contemporaries. The periodical

Folk Art (Minzoku geijutsu), published 1928-1932, had already provided some detailed reports of performance in the countryside out of which would appear in 1929 a book by Koderā Yūkichi, The Study of Kagura as an Art Form.⁹ Koderā, who also wrote pioneering works in the area of dance, especially kabuki-related dance, emphasized the place of countryside kagura beside better known genres of dance within the history of dance and theatre in Japan.

Field work, including recording performances and collecting texts, has been the traditional concern of students of minkan kagura and the other varieties of countryside performing arts. Performance in Tokyo by dancers invited from the country to appear there, at first under the leadership of Koderā and Origuchi Shinobu, was important at an early stage in drawing the attention of potential scholars in the city to these events. Honda has recorded his remembrance of a performance of this sort in October 1928, at Kokugakuin University under the auspices of the Kyōdo kenkyū-kai (Society for Countryside Studies).¹⁰ What he saw there of the hana matsuri from Misawa in Aichi Prefecture left a lasting impression. Two years earlier when he was still a student at Waseda University, he had responded to an article in the school newspaper inviting students to go as a group to see a special two day performance of kagura at Chichibu not far from Tokyo. It is noteworthy that the professor, Nishimura Kichizō, who sponsored the tour was an

instructor in theatre at Waseda and a practicing playwright who wrote social dramas which were regularly staged in major commercial theatres. From the outset studies of minzoku geinō at Waseda University have developed side by side with a lively interest in Japan's traditional and modern theatres.

The forerunner to Honda in proposing a general overview of kagura was Nishitsunoi Masayoshi. Nishitsunoi drew upon a wider body of information on kagura than had Kōdera, and his book Kagura kenkyū set the pattern inherited by Honda of considering court kagura side by side with minkan kagura. Another major landmark in publication was Hayakawa Kōtarō's two volumes on a type of kagura which came to be known as hana matsuri (flower festival). This was published in 1930.

The appearance of such major works in this short period is evidence of how much enthusiasm was being generated in the early Showa period (that is, from 1926) by research into countryside traditions; this, of course, was not limited to the performing arts. A number of periodicals were available for immediate publication of shorter pieces recording what was being discovered by researchers from the cities. The accumulation of this information provided the ground upon which later theoretical speculation could arise. Honda's own first book-length publication reports on and prints texts of a type of kagura called hōin kagura. The book came out in 1934. Eight years later, in 1942, his

unique collection of the performance texts of many different groups of yamabushi kagura and bangaku was published. Then in 1954 his study of shimotsuki kagura appeared. His major work of collection and documentation in the area of kagura culminated with the appearance in 1966 of Kagura: Nihon no minzoku geinō I.¹¹

Looking back over these works from our present vantage point one is struck by the fact that the 1934 publication was in the area of what he later called shishi (lion) kagura; that of 1954 was on Ise kagura and that of 1966 emphasized Izumo kagura and court kagura, though it presented at the same time an overview and general discussion of each of kagura's subdivisions. Our task now is to outline how Honda came to understand each of these as comprising a single family; in other words, to understand how he justifies the sub-groupings of kagura found in his system.

Types of kagura

When the hana matsuri from Misawa was performed in Tokyo in 1928, no one considered that what they had seen was, in fact, a type of kagura. Origuchi's epilogue to Hayakawa's work about the hana matsuri does not identify it as kagura.¹² In fact, from the emphasis upon what Origuchi took to be the symbolic meaning of the name, hana (flower), there is the suggestion that the festival has something to do with dengaku: Origuchi interpreted the "flower" of its

name to refer by implication to the rice crop.

Honda documented several of the most important festivals in the same area as hana matsuri, that is the area through which the Tenryū River flows, where the prefectures of Shizuoka, Aichi, and Nagano converge. He discovered that many shared an element called yudate (boiling water). Large cauldrons of boiling water are literally as well as figuratively at the center of the festival events. The boiling water is first purified, often by means of dance, then offered to the gods of various important shrines throughout Japan who are also considered to be invoked in this way.

Comparative study revealed that festivals in the area, the order of whose events seemed dissimilar at first sight, are really related. The repeated offering of yudate, various masked events, dances related to shamanism, and yamabushi rites were simply arranged in different orders in festivals of different places to suit local preference. For example, in a festival called fuyu matsuri (winter festival) of Sakanbe in Nagano Prefecture, yudate offered to many different gods are performed together as a sequence one after another; whereas in the nearby hana matsuri group of festivals the same event, offering boiling water with prayers, is interspersed among other events of quite a different origin, such as masked numbers.

What emerged from his investigation into festivals in the area is that the offering of yudate was the feature

shared in common by all. For this reason Honda refers to them by the term yudate kagura. Since they take place at the end of the year or early in the new year, he also used the term shimotsuki kagura (kagura in the eleventh month of the old calendar, shimotsuki) as a generic term which eventually became the title of his book documenting these types published in 1954. The expression kagura is not, however, used by local people of their festivals. Sometimes the very concise expression, okonai, is used. This means simply "the event."

An examination in 1933 of a festival at Horohayama in Akita Prefecture in the northeastern part of Honshu showed that the designation kagura is in fact used here of shimotsuki kagura, and that this festival too is one where the yudate element is central. Masked events are not prominent in the festival of the north, however. This fact contributed to Honda's emerging view of a festival as an environment or setting for performance within which available sequences--masked numbers, dances, prayers--can be arranged in a combination unique to a particular place. A festival is viewed by Honda as of the yudate or shimotsuki kagura type when the offering of boiling water is included.

During a visit to Ise in 1951, to study the Ōishi family which traditionally performed kagura there, Honda examined documents recording the performance of yoriai kagura (kagura performed by priests who have assembled, yoriai,

for this special event) at the outer shrine of Ise. These valuable documents, including ones from the Tenbun period (1532-1554) led to the realization that the older performance of kagura at Ise, which ceased to be performed after the Meiji Restoration, was similar to the shimotsuki kagura at Horohayama, to hana matsuri, and to other festivals observed in the Aichi-Shizuoka-Nagano area. All shared the yudate, the singing of kami uta, and miko mai (priestess dance). With the discovery of the coincidence of these factors in festivals in various parts of Japan, which are quite remote from one another, the way was clear for Honda to identify the kagura of Ise as a prototype for what later spread throughout Japan. He uses the expression Ise kagura of this family of kagura both to underscore its origin at the outer shrine of Ise and to make a convenient pairing with a second kagura type which he calls Izumo kagura.

In order to establish the likelihood of a single group of related performances, later to be termed Izumo kagura, Honda followed an approach similar to what had allowed him to postulate a single family of Ise kagura. A comparative study of performances, even ones quite remote from one another, indicated a core of continuity despite regional or individual points of difference. In time he was to identify the performance at the Sada shrine of Izumo in Shimane Prefecture as the prototype, so far as the evidence available at present allows us to judge, of what was destined to spread

throughout Japan in the Tokugawa period.

There are two performance elements characteristic of Izumo kagura: a set of seven dances with objects held in the hand (torimono no mai) and masked dances (at Sada referred to as sacred nō, shinnō). The principal dance of torimono no mai is one in which new rush mats destined to become the main object of worship, the presence of the god, in each of the shrines of the large Sada complex, are held by the dancer as he dances. Dancing with the mat is a way of returning the god to the shrine in an annual ritual of renewal. The second element, masked dances, is a way of gaining the attention of audiences and adding greater interest to the festival than the unmasked dances with held objects alone can command. We will see later, however, that myths, which are closely associated with the national ideology as well as with the Izumo shrine tradition, have been worked into these plays. They become in a sense an educational, or perhaps we should say a propaganda, experience as well as an entertainment one.

The festival at his own local shrine which Honda saw as a boy was of this type: unmasked torimono dances mixed in with more dramatic masked ones. In a talk I attended on December 17, 1969 at Waseda University, Honda mentioned this childhood experience as a starting point in a quest to understand how unmasked dances with a sword or heisoku (a religious wand) for example, differ from the more dramatic

masked dances. His visit to Chichibu and a performance of Edo kagura were, together with the childhood experience, the earliest steps along the road of a comparative study which would lead eventually to the hypothesis of a family of Izumo kagura.

At least by 1952, Honda believed that the Sada shrine kagura was a prototype for a large number of performances throughout Japan. It was in this year that the performers at this shrine were invited to participate in the annual performance of minzoku geinō in Tokyo, which had just been resumed after a wartime hiatus. Having a group such as this from the Sada shrine perform in Tokyo was a good opportunity to examine at close range both the torimono dances and the masked entertainments in its repertory. In 1926, the same group had performed in Tokyo, but only its more dramatic numbers were presented then. The remembrance of the earlier performance, incomplete without the addition of the even more characteristic torimono dances of the group, had obscured the true nature of this type of kagura.

If yudate, the offering of boiling water, is characteristic of performances in the Ise kagura family, and the dance with torimono is characteristic of those in the Izumo kagura group then the use of the lion's mask is the central religious practice behind events grouped together by Honda under the heading shishi (lion) kagura. In yamabushi kagura and bangaku and the Ise daikagura groups (the latter

not to be confused with Ise yudate kagura) the lion mask is considered the true presence of the god whose worship they propagate. In the Ise and Izumo kagura types, kami is temporarily manifested during performance; in shishi kagura, kami is present in the lion mask and the performers carry him about with them.

In choosing yudate, torimono, and the lion mask to characterize each of the three types of kagura in Honda's classification, we are of course greatly simplifying the vast variety and differences even within one single subtype. For the moment, however, it is convenient to simplify and characterize each by the single element which relates to what seems to be fundamental to the nature of kagura in general: kami is present in each of these characteristic ways within the area of performance during kagura.

Invocation of kami

The two Chinese characters used to write kagura are those for "god" and "music," but there seems to be widespread agreement that the etymology of the word kagura is the contraction of kami (god) and kura (place or residence). Kagura then would have the etymological meaning of a place where kami is present. A reemphasis upon the etymology of kagura, and the prominence of two other words which also suggest a temporary residence of kami have come increasingly to characterize Honda's thinking in this area. The other

terms are shinza (the kami's za or place) and miyaza (the place where a special social group gathers for an event, though the word can also be used by extension for the group or for the event itself).

These terms together with rituals performed to invoke kami (kami mukae) define a central issue. Kami is present during or in kagura; his invocation and later his dispatch are key moments in the temporal sequence of its events; while his residence within the performance area during the event orders its spatial organization and the visual experience of the participants.

On the first of August at the festival of the Kumano shrine, Nakoso, Fukushima Prefecture, four distinct rituals of invocation are performed one after another. It may seem redundant to perform three times over again an invocation of kami; however, it is in the spirit of the performing arts in Japan--and of the religious and cultural underpinnings of these--to make a place for new elements within an already existing structure without setting aside or disregarding the older order of things. This results in doubling or tripling on some occasions, and on this of quadrupling.

Putting up a pole or tree is a quite early and, in terms of the development of ritual practice, primitive mode of manifesting kami. In the festival of the shrine at Nakoso, the poles are set up by two rival groups so that raising them becomes a contest. Two villages or groups

within a society struggle to be the first to set up its own pole topped by the group's totem figure. At present the victorious side is agreed upon beforehand, although at one time the contest was a way of predicting the outcome of things, foretelling the annual harvest, for example.

A second element of invocation at the festival of Nakoso is the heisoku, or wand, made up of a central stick and paper cut into various shapes. It is the conventional emblem of kami in Shinto ritual throughout Japan. At Nakoso it is mounted on a horse and thus becomes mobile. It is interesting to note that a horse, especially a light colored one, in motion is mentioned as the presence of kami in songs used for invocation in rice transplanting rituals as well as in kagura.¹³

The third element of invocation at the Nakoso festival is a young boy mounted on a horse and led in procession. He grows sleepier and sleepier under the influence of the horse's motion. (To induce this state the child is kept up all night before the event.) In this drowsy state he is susceptible to being possessed by kami. This is one way of inducing possession, called kamigakari, a state in which a prophecy or other utterance of the god is made through the voice of his medume. Young children are considered especially close to kami and so proper subjects for trance. Because in trance kami is in a sense present in the body of his medium, kamigakari is at the same time a type of kami-mukae.

The fourth example at Nakoso occurs when the central ritual object of the shrine is placed in an o-mikoshi, a portable shrine, and carried to a temporary lodging place, o-tabisho. These elements--the portable shrine and the temporary lodging--are later developments, a rationalization perhaps we might say, of the earlier sense for invocation illustrated in the following examples.

An older and simpler concept is very likely implied in various customs and beliefs surrounding the New Year season, the period of the year when the New Year god makes an appearance and bestows blessings. Placing pine trees before the gate of a dwelling, setting out certain foods in the cooking area, and putting sticks upright into twelve rice-balls are but some examples of the special ways of recognizing this season as a sacred time when kami is welcomed. Kami is present on the sticks placed upright into the rice-balls; very likely the point of intrusion itself is the key spot. The use of rope made from straw strung up at this time of year around rooms of a house, and the placing of twelve sticks, one for each month of the year, beside the pine trees at the gate further illustrate the special meaning of these customs: objects suggestive of female and male sexuality are appropriate signs of, or residences for, kami in rites welcoming him at the New Year.

Honda has recently attempted to generalize this view. He interprets the tree or pole erected at the time of a

festival as characteristic of Shinto belief and practice in mainland Japan (male); while the hole or concave area found at native shrines (otaki) in the Okinawan islands characterizes Shinto belief and practice there (female).¹⁴ Both are design features singled out from the natural environment and at the same time are objects used as means of invoking kami. Kami mukae is the proper background against which to understand Honda's definition of kagura: to purify, or prepare, a place (za) for kami (kami no za or shinza), to manifest him and through this to pray for long life.

Kagura: a ritual of revitalization and a framework for the performing arts

Prayer for the prolongation of life leads us into a second group of concepts which further elucidate the nature of kagura. From ancient times there has been a belief that through various means including the performance of song and dance, it is possible to restrain or secure within the body man's life force (tama or tamashii) when it appears to be on the verge of departing. This belief and the rites associated with it are called tama-shizume or chinkon. Closely related is the parallel belief that similar means can draw this force back, even after it has escaped man's body, or can bring a fresh infusion of energy into the body when it is ailing or weakened. This is tama-furi.

The earliest record found in Japanese of a performing art is the often quoted account of how the Sun Goddess,

Amaterasu Ōmikami, was lured out from her hiding place in the cave through a performance of kagura. The relevant passage in Philippi's translation of the Kojiki is:

They uprooted by the very roots the flourishing masakaki trees of the mountain Ame-no-kagu-yama; to the upper branches they affixed long strings of myriad magatama beads; in the middle branches they hung a large-dimensioned mirror; in the lower branches they suspended white nikite cloth and blue nikite cloth.

These various objects were held in his hands by Puto-tama-notmikoto as solemn offerings, and Ame-no-ko-yane-no-mikoto intoned a solemn liturgy.

Ame-no-ta-dikara-wo-no-kami stood concealed beside the door, while Ame-no-uzume-no-mikoto bound up her sleeves with a cord of heavenly pi-kage vine, tied around her head a head band of the heavenly ma-saki vine, bound together bundles of sasa leaves to hold in her hands, and overturning a bucket before the heavenly rock-cave door, stamped resoundingly upon it. Then she became divinely possessed, exposed her breasts, and pushed her skirt-band down to her genitals.

Then Takama-no-para shook as the eight-hundred myriad deities laughed at once. (Book I, chapter 17, pp. 83-4)

The later descendants of Ame-no-uzume-no-mikoto were called Sarume no kimi and continued to perform dances related to what is described here in the Imperial Court. In 807 A.D. her dance was identified as chinkon in a work called the Kogoshūi. However we interpret individual details of the Kojiki account, the concept of chinkon had a role to play in the event which is described. Dance or shamanic trance performed by Ame-no-uzume-no-mikoto is a part of the means of revitalizing the withdrawn Amaterasu Ōmikami.

A record documenting certain aspects of prehistoric

Japan has been preserved in a Chinese dynastic history of about 297 A.D. and includes Japanese customs associated with death:

When death occurs, mourning is observed for more than ten days, during which period they do not eat meat. The head mourners wail and lament, while friends sing, dance, and drink liquor. . t .¹⁵

Honda interprets the performance of dance and of song on this occasion as another example of tama-shizume or chinkon. A further example of song and dance over the dead is preserved in Book I, chapter 34 of the Kojiki. At the death of Ame-no-waka-piko, "they sang and danced for eight days and eight nights." No restoration or revitalization followed. In time, a performance similar to these in the presence of the recently "departed" began to be performed annually in the eleventh month as a part of the official calendar of court ceremonies. The details of this rite to fortify the emperor's life at the end of the year (the chinkon-sai, a festival of chinkon) are preserved in the record of ceremonies of the Jōgan period (872 A.D.).

Honda sees a basic resemblance between chinkon, before it was standardized into a court ritual, and the rites and beliefs mentioned earlier which accompany the New Year season.^t He extends his interpretation of chinkon even further to include a performance type known as miyaza because all three share the same framework or basic outline.^t¹⁶

What is called miyaza is performed today in the area around Kyoto and in other parts of Japan under different

names. The first step is to establish a sacred place, which is both a place of performance and a temporary residence of kami; this is done by constructing a himorogi or shinzae. The place of invocation and of performance is the house of a special person--perhaps the oldest member of the community, perhaps the richest, or perhaps someone chosen by lot. The person honored in the ceremony is called tōnin; his house is called tōya. The himorogi must be constructed at this house; it is called by various names and the details of its construction differ a great deal from place to place.

The next step is to transfer to the area, or invoke there, the tutelary deity (ujigami) of the specific group involved in the performance. This group is the society which makes up the za, a word which means both the place of assembly and the social group that gathers there. The members assemble; they congratulate the tōnin; they eat and drink together and then perform various types of performing arts. Afterwards the ujigami is returned to his normal shrine home. There may then be a second drinking event and meal called naorai. Again the members of the za may perform various songs and dances. Though we find differences from place to place in the details of what happens when a miyaza is celebrated, the basic pattern just outlined is constant.

This pattern, Honda believes, shares elements with the older, and what he considers the more basic forms of kagura: establish a place for and invoke kami, celebrate formally

by eating and drinking, have performance events, send off kami and then, perhaps, repeat the drinking, eating, and performance section in a more relaxed setting called naorai.

Summoning and dispatching kami and gaining the revitalization of energy bestowed through participation in such an occasion are the central characteristics both of chinkon festivals and of miyaza, and of the older form of kagura which Honda elucidates in this way. Dance and song are performed in order to increase the effectiveness of what occurs. Originally the nature of the performing arts used on an occasion such as this was not rigidly prescribed; anything at all could be used, various shaman-related dances other dances like Yamato-mai, in a later age even nō was performed during such events. Extemporaneous dances were also suitable. The framework itself is invariable however. Only at a later stage did the performing arts section become standardized, eventually independent of its ritual context and referred to as kagurae. Honda's attention to such matters as are outlined here encourages us to reconsider the pristine meaning of the word and in doing so to recognize the true dynamics of that occasion.

Part II

Structures of Dances and Nō Performed in Kagura

Principles of variety and growth in kagura repertories

From the point of view of the history of the performing arts kagura is a dynamic occasion because: (1) it provides a context for the performance of arts drawn from outside itself; (2) it makes possible the accretion of newer numbers while not dispensing with older ones; (3) under certain circumstances it produced dances and plays, some of these masked, characterized by elements associated with kagura in the larger meaning of the word examined in the first part of this essay; and (4) certain of these went far beyond the kagura context to make a lasting contribution to the tradition of the performing arts of Japan.

In the latter half of this essay I trace the growth within kagura of a type of performance where recitation and dance are performed in close association with one another. The potential for such a development lay in kagura's basic characteristic of manifesting kami. On the other hand, the need to seek variety without abandoning older forms is yet another of its vital principles. A concrete expression of this, the growth of its repertories, deserves brief mention before turning to the larger issue of the development of a performance type uniquely characteristic of the kagura settinge

Variety may be the natural result of an accumulation over the years of novel elements added to an original base. Often older events, plays or dances such as the gongen-mai (lion dance) of yamabushi kagura, are retained, while more recent importations of arts, popular as successive ages of taste impinge upon a district, are simply absorbed into the repertory without disturbing what was there before; the earlier events continue to be performed though they may diminish somewhat in importance.¹⁷ This mechanism accounts for the increasing complexity in a performance repertory as additions are made from the outside. A dynamic such as this does not negate a complementary principle of growth working within the system: new plays or dances can be made upon the pattern of older ones.

The repertories of groups in the northeastern area of Honshu which still perform shishi kagura contain dances and nō from different historical periods and from diverse performance types which came together to form a single repertory. Very likely these diverse elements had been welded together into an integrated whole even before shishi kagura was first brought into the area by travelling groups of ascetics. Known as yamabushi, these Buddhist monks moved about from place to place in Japan during its middle ages acting as cultural intermediaries in addition to spreading their own variety of Buddhist faith and practice. The contemporary scholar wishing to isolate and identify elements

which were assimilated into these performance repertoires at an earlier time must not only be aware of written records from the period but also be familiar with related and similar dance types still performed in Japan today. Furthermore, he works by means of a comparative examination of the structures of dramatic and dance numbers found in the repertoires of different groups in a single area as well as by an investigation of variety within a single repertoire.

The concept that kagura is a framework or a setting receptive to performing arts or songs imported from outside the system can also be illustrated through court kagura.¹⁸ A number of events are referred to as mi-kagura. The most significant of these over a long history is mi-kagura which took place in a building of the palace complex called the Naishidokoro. We have a fair amount of information about the order of its events. Several sets of songs were the main attraction.¹⁹ The choice of particular songs to be sung in mi-kagura was later prescribed but at an early period these are likely to have been songs of the day, chosen for inclusion because of their popularity. The same songs were also sung on other court occasions, often banquets. Some may even have originated beyond court circles and may have come from the countryside.

As court kagura was a flexible occasion which could incorporate songs popular at the time, so kagura in general, as we next examine it, has been a receptive framework for

popular performance events, as well as a matrix for the generation of dance and nō. The expression nō can properly be applied, as it is in Japanese, to these, some of which involve masked performers. The Japanese usage in this respect is broader than is the current practice in English, where nō refers specifically to the plays of Kan'ami, Zeami, and their followers. We might call these classical nō to distinguish them from the types which are commented upon in the remainder of this study. In what follows I consider several types of dance and of nō. At first these occur within kagura, but in time they came to be performed independently of it. In certain cases we find that it is the special characteristics of kagura discussed in the first half of the essay which have conditioned the development of these performing arts.

Dance in kagura

The repertories of yamabushi kagura and bangaku, the principle branch of shishi kagura, contain traces of earlier dance types which were once performed in Buddhist rituals by special groups of monks called hōzushi. These dances, characteristically violent, incorporated elements of yet earlier magical stamping and other rites to drive off evil. Foot stamping, mudra gestures with hands and fingers, a recurrent choreographic figure of interlacing or crisscrossing of dancers, certain elements of costuming such as ritual

paper rings on the fingers, the use of swords, of bells, the wand, and the sacred branch (sakaki) as well as of sticks struck upon one another are all remnants of magic used at one time to ward off evil (akuma-barai).²⁰

A dance type such as this, illustrative of a number of choreographic features derived from ritual, also illuminates how Buddhist elements have been incorporated into kagura. Ryūten, the name of a specific dance of this type found in the repertoires of yamabushi kagura and bangaku, is also the name of a dance traditionally used by hōzushi at the large scale Buddhist ritual of Shushōe. The extended use of the naked sword in dance, the repeated and complex interlacing of dancers who somehow contrive to hold on to the tips of each other's swords even during the execution of intricate maneuvers, all illustrate choreographic features taken from ritual. One was reminded of these singular elements of the dances in seeing performances (August 1976) in Washington, D.C. and in Philadelphia by the troupe from Ōtsugunai, Iwate Prefecture, which was appearing for the first time outside Japan.

A vigorous manipulation back and forth of the curtain before the dancer enters the performing area for the first time and a rapid, violent use of hand bells are also characteristics of dances derived from ritual now found in these repertoires. Traces of still another type of dance can also be discerned. This is dance which originally led into

shamanic possession.²¹ In terms of choreography a distinction can be made: while stamping is the characteristic feature of the former, there is a prevalence of circular movement or of jumping and leaping in dances which stem ultimately from shamanic possession. Circular movement tends to be found in patterns arranged along coordinates in the four directions. This characteristic may derive from worship in the four directions (five, if the center is included) associated with the dance of priestesses, a shamanic-derived dance. Perhaps the repetition entailed provided the dancer with the psychic momentum needed to pass into possession.

Since evidence is scant the question is still an open one, but circular patterns may be characteristic of choreography which developed from the prelude to possession; leaping may be characteristic of choreography derived from the initial moments of possession. Comparative material can be examined in dance found today in other areas of Japan. Leaping is the single most characteristic movement in dances, called hane nō (leaping nō), of the festival of Nishiure, Misakubo-machi, Shizuoka Prefecture. Leaping is also found in the dance called Ichi no mai (dance of the priestess) which comes early in the programs of hana matsuri.

We find examples of circular movement in the dance Tori-mai, which is an especially important item in repertoires of yamabushi kagura and bangaku. Tori-mai (The Bird

Dance) was the opening dance for many of the performances in the Bicentennial Tour of the yamabushi kagura troupe from Ōtsugunai. On home grounds in Japan a special sequence of several dances is the conventional first item on a program; dances which follow the prescribed group can be selected according to individual preference. Tori-mai belongs to this opening sequence. The special conditions of performance in the United States prevented the use of the full sequence on the tour, still the frequency of Tori-mai as the initial dance was a reminder that rules of propriety still influence the selection of the order of events on a program even under unusual performance conditions.

Honda believes that the choreography of Tori-mai derives from movement leading toward possession. The dancing is accompanied throughout by the singing of many songs of a type called kami uta (sacred songs). Song itself, as well as circular motion and a gradually increasing tempo, may once have been an element which led the dancer into possession. A comparative study of song may reveal historical interconnections between dances which today are performed in seemingly unrelated repertoires of groups located at a great distance from one another. For example, one of many sacred songs sung to accompany the dance Tori-mai is also found in kagura at Horohayama; another is used in the classical kyōgen play Ishigami where it accompanies the performance of a priestess dance.

Dances of purification (kiyome no mai) make up another category of dance which was early incorporated into the repertoires of shishi-kagura. A dance of purification may be the means by which the dancing area is prepared or readied for what is to follow. This is the aim of the dance Tsuyu-harai, which is the equivalent, in the yamabushi kagura tradition, of Senzai in the version of Okina used in classical nō. Dances may also be used to purify an object carried or one which will be worn later in a program. The mask in the dance Oshiki-mai, the drum stick danced with in Bachi no mai, and the special garment carried in Uwagi no mai are each examples of objects purified by dances; the latter two are a part of the repertoires of hana matsuri, shimotsuki kagura and other kagura of the Shizuoka, Nagano and Aichi areas.²² The circular choreography of each suggests a development from the priestess dance.

Each of the dances mentioned had been incorporated in its entirety into yamabushi kagura repertoires presumably from traditions of dance which once existed elsewhere. In addition to entire dances, particular elements have also been adapted for use in the movement vocabulary of these repertoires. Included are choreographic features as well as costume and music. Perhaps groups of yamabushi themselves were responsible for putting together some of the dances which they eventually carried with them throughout Japan.

One example of a portion of ritual dance incorporated

into other dance numbers is the section, called kuzushi, which often concludes dances in the repertoires of yamabushi kagurae. Dancers take off their masks and binding back their long sleeves with a sash, dance a section in a rapid tempo which may include stunts and feats of sword manipulation. For the sake of variety the choreography of kuzushi varies from dance to dance, but the principle remains the same. This spectacular conclusion without mask has been brought into the yamabushi kagura and bangaku repertoires to be used as a grand finale, a violent conclusion, to dances which themselves may or may not ultimately stem from ritual dance. As such the kuzushi has been fully integrated and is now considered a natural part of the choreography of dances irrespective of origin.

Saimon: story as prayer

Saimon means words spoken in a ritual setting, or as we might think of them, words spoken as prayer. In kagura a saimon can be a long set passage. It can be a katari, that is a story. Saimon of the story-telling variety are of great interest in tracing the development of nō. But saimon which do not tell a story are also found in the performance of kagura. The variety of saimon types can be sampled briefly by identifying a few found still performed today in festivals of the eastern part of Aichi and the southern part of Nagano Prefectures.²³

(a) Kamioroshi saimon. This is a passage read by participants at the beginning of some festivals. The text names one by one kami from all over Japan who are being invoked. Reading a saimon of this sort comes, for example, at the beginning of the long performance of Tōyama matsuri, where it takes an hour or more to read.

(b) Kama no kami saimone As we have seen, boiling water is the central element of Ise kagura. Prayer to the kami of a cauldron (kama) where water is to be boiled is an important preliminary to this rite. At the village of Kobayashi, for example, this prayer takes the form of naming the attributes, or telling about the nature, of this kamit

(c) Kumano saimon. This narrative tells the story of the rosary used by ascetics of Kumano.

(d) Mōshi-tsuke-bana no shidai saimon. The honji, origin, of the flowers and of the decorations used at the hana matsuri of Futto are narrated together with the story of the Buddhist gods Bonten and Taishaku.

To describe the nature of kami or Buddha or to recount his attributes is to give his aetiology (honji o toku)t A large number of saimon are aetiologies, perhaps of a kami, or perhaps of an object which is itself sacred like a rosary, or the flowers of the hana matsuri. Telling about the origin of someone or something in a kagura context can be at one and the same time both a story and a prayer. We might say, then, that saimon of this sort are "story as prayer." They

are examples of the art of story-telling which belongs within the special religious context of kagura. This is religious and not secular storytelling.

The saimon mentioned above are only a handful of examples from among many still recited in festivals today. Until late in the last century a several day performance of kagura, called hon-mi-kagura or ōkagura, took place every seventh year in the eastern part of Aichi Prefecture. Though no longer performed, lists of events which comprised ōkagura, descriptions of how they took place, some texts and masks, together with a few eyewitness accounts of the festival, have been preserved. Two of these (c and d below), which should perhaps be called full narratives or tales (katari or katarimono), are especially relevant to our discussion, since they are examples of the full narrative art as it was practiced in a kagura context.

(a) Shimenawa no hokai. This saimon enumerates kami--seven generations of heavenly kami and five ages of earthly kami. Instructions for cutting the sacred rope (shime) together with an account of why it was originally cut, that is, the aetiology of the ritual, are given. A list of events leading up to that evening's performance of ōkagura is also included.

(b) Kagura mōshi-tsuke. The story of how kagura originated, the myth about the opening of the door of the cave where Amaterasu Ōmikami had concealed herself, is told.

(A saimon containing identical material is found in the yama-bushi kagura tradition as "the aetiology of kagurat")

(c) Wakako no shime. This saimon is an example of one which we would call quite simply story-telling. A rich man laments the fact that he has no child. He makes a request for one in the presence of the local tutelary god. As a pledge, he receives a lotus blossom which he attaches to his wife's sleeve. She gives birth to a lotus blossom which her husband places in a pond before his palace. In the middle of the night a lotus flower three feet high rises up and opens out its petals. From this a beautiful flower child is born.²⁴

(d) Kodane-manekit. This is a story which is also popular in a number of versions in the northeastern part of Honshu. It tells of the tragic love affair between the daughter of a rich man and a beautiful stallion in his stable. Their tragic deaths result in the discovery of the silkworm. This story is the aetiology of silkworm culture.

(e) Orii-no-asobi. This is an example of a saimon in the form of takusen (oracle), an utterance by a person who is possessed. The meaning of the title is not entirely clear. One surmise is that orii means the place where kami is present during performance. When this saimon was in use, orii no asobi probably meant simply oracle-like utterance. Though the meaning of the text is difficult to understand, it appears that kami describes his delight at being

summoned to the area where kagura is being performed. He promises that the following year's production of silk will be abundant, and that he will dispel illness and misery.

The performance of saimon with dance

There is evidence, though it is fragmentary, of how these longer saimon were once performed in ōkagura. We know, for example, that Orii no asobi was recited by performers holding hand bells and fans; in Wakako no shime a simple rhythm was kept by beating with a closed fan; in Kodane-maneki, paper wands were held by four or five performers standing as the group recited.

On 2 January 1966, Honda observed a festival at Monobe no Mura in Kōchi Prefecture, where he saw various saimon performed in ways similar to those suggested by the fragmentary evidence of ōkagura.²⁵ The contemporary festival takes place at ten in the morning in the precinct of a small shrine. In one corner, a ritual pot is placed above an open fire around which white paper wands are set up. An offering of boiling water (yudate) is made, after which a purification takes place before a shrine building.

Reciting saimon is only one of the events which constitute this festival. And, in fact, there are several separate recitations. The first of these includes three passages: the origins of the sacred tree (sakaki), of the drum, and of flower hats (hanagasa) which are to be worn

later. The first set of recitations is called mae kagura kōjin (kami's descent before kagura)t Three or four performers stand facing one another within the narrow shrine buildingt They recite to a monotonous beat. They hold paper wands and a staff called shakujō. In the next two sets of recitation, mai kagura (kagura with dance) and hon kagura (the main kagura), performers wearing flower hats, a white upper garment, and hakama sit with open fans before them. Gently moving first one way, then another, they recite in unison to the gentle tapping of a drum. After this long recitation each rattles his staff before beginning again. At the conclusion two performers rise. Holding a fan in the left hand and shaking the staff with the right, they dance, rapidly circling around to the right, then to the left. Finally, setting aside what they had been holding in their hands, they dance making a gesture called the sword mudra.

Saimon as we are using the term here is a recitation within kagura of the aetiology of kami or of a sacred or ritual object. Spoken in this context it becomes prayer. Honda's description of the festival at Monobe no Mura mentions the simple singing of saimon, but it also includes recitation accompanied by movement and the beating of staff or fan. In one case a simple dance step climaxes sound. Thus a hypothetical line of development, one which is not at this stage of inquiry a completely and historically documented one, leads from simple recitation toward recitation

accompanied by dance. We could think of such a line, if we like, as passing from performances of the sort found at Monobe no Mura, where those who recite the saimon are uncostumed, toward ones where a performer is costumed and perhaps even masked, though he still retains his role as a reciter of saimon.

If kagura provided conditions under which such a development leading to a type of masked dance or play were possible, it is useful to ask what contribution the nature of the language of saimon recited on such an occasion may have made to the creation of a performing art articulated in this unique way. Honda divides the language of saimon into that of the takusen (oracle) type, where kami speaks in his own person (the speaker can also be a spirit or ghost), and that of the norito type, where the worshipper speaks about kami. The distinction parallels that between first-person narrative, associated with the takusen type, and third-person narrative, associated with the norito type.²⁶

Examples of takusen saimon, that is, recitation where the language and the viewpoint of the narrator are those of kami (though the medium or agent of recitation may be a priestess), include saimon mentioned earlier: Orii no asobi, Wakako no shime, and Kodane-maneki, now performed at Futto and Misawa, but once a part of ōkagura as well. A written text of Kodane-maneki dating from the end of the sixteenth century is preserved at Misawa. It is noteworthy that at the conclusion of Futto's Orii no asobi, several kami uta

are sung. Songs of this type are often associated with the manifestation of kami. This suggests that though speech in the recitation is in the voice of kami, the act of reciting is itself intended to be the means of manifesting or invoking kami. The speaker in the examples given is a priestess possessed by kami; the speaker is the medium for his words.

A variation of the takusen saimon is a recitation whose speaker is the spirit of a dead person. Examples of these from Hachijō-jima and Aogashima are recited in the takusen style, which includes certain recurrent grammatical, rhythmic, and melodic elements. Among them is the story of the warrior Tametomo; this is called the Tametomo no honji.²⁷

We have already seen that the possibilities for the rendition of saimon in kagura may range from the unaccompanied voice to a performance which incorporates dance. By drawing upon evidence from elsewhere in Japan, we can go still further in illustrating Honda's hypothesis for the development of forms of dance or nō from saimon. In the kagura of Ogouchi at Shiiba, Miyazaki Prefecture, Kyushu, there is a number called Ban okoshi.²⁸ Priests dressed in white come out, sit, and recite a saimon to the music of the drum and flute. Earlier, someone has cut up a wild boar on a cutting board and given pieces to the participants. The saimon first praises the cutting board and knife. At this stage recitation is unaccompanied by dance. Another item in the festival, Arinaga, is also a recitation of saimon

without dance. Performers come out dressed in white. A drum begins and the drummer sings a song of the kami uta type. As he begins the saimon, others sing together, rhythmically encouraging him: "Fine, fine . . ."

However, in a third number Yumi noete kagura (kagura of the bow), a new element is added. A performer holding two bows comes out to recite. Next two performers dance with bow and bells. The recitation, in the style of takusen, begins with the singing of the same songs which had already been sung in Arinaga. The recitation just prior to the appearance of the two dancers says that kagura is being offered to the gods. It requests that kami appear and take part. Honda interprets the singing of a saimon followed by dance as a recitation which terminates in the manifestation of kami. The implication of this hypothesis for the performance of Yume no te kagura is that the appearance of two dancers after a saimon which specifically concludes with a request for the epiphany of kami suggests the actual appearance of the gods. This is true even when dancers are unmasked. An invocation is actualized, here quite realistically, when dancers appear and dance.

Honda gives an example of a somewhat different case where words spoken by kami or a dead person through a medium become what we might call a staged version of saimon leading to kami's manifestation. This is a number called Torimen mai in Iki kagura in Nagasaki Prefecture. The words of the

saimon include a passage in which the speaker identifies himself as a servant of the god of Hakusan in Kaga, and concludes by saying that he will dance. He asks those present to provide music for the dance.

When a speaker who recites a saimon simultaneously appears costumed or masked as a specific person, we approach the form of nō; we have a performance, words, and a dance, with a masked and costumed figure. In the Chugoku, Shikoku and Kyushu areas of Japan there are many numbers such as this performed in kagura. The language is that of saimon, but the mode of performance is supplemented by dance or by the appearance of masked performers.

Structure of nō in kagura

It would be useful, of course, to have available datable material with which to associate the changes in performance types just sketched. Such material, which might give a sense of when the recitation of saimon closely associated with dance or elements of disguise first appeared within the kagura setting, is scant. Dates associated with performance groups where this type is still performed today, however, are available. A lion mask associated with shishi kagura dates from the Bunmei period (1469-1487). The transcription of the earliest collection of texts of this tradition, that of Natsuya in Shimohei-gun, Iwate Prefecture, is dated 1763.

By 1512, local priests of the Sada Shrine of Izumo were performing what appears to have been the antecedent of today's shinnō (sacred nō), as well as the ritual dances with torimono (held objects) mentioned earlier. Another record made in the Kan'ei period (1624-1644) notes that sarugaku performers, and not local priests, were performing what was also presumably a version of sacred nō. Since this is well after the establishment of classical nō, the assumption is that by this date, the forms of classical nō had already been imported into the area, and either (1) older plays were being reworked along the lines of the newer imports, (2) local mythological material was being set to the new form, or (3) passages of classical nō were being adapted to the older mode of performance.²⁹ Another view is that adaptation of this sort had taken place as early as 1608.

In view of the paucity of datable material, we must turn to a comparative study of surviving texts in order to further our investigation. In the Izumo kagura tradition a manuscript in the Inoue House Collection preserving a play from Mibu, Chiyoda-machi, Yamagata-gun, Hiroshima Prefecture dates from 1588.³⁰ An even more useful collection, since it provides texts of a large number of plays, is that of the Tochigi House, Tōjō-machi, Hiba-gun, Hiroshima Prefecture. Its nō texts date from 1651, 1664, and 1680.³¹ A recent study by Yamaji Kōzō uses, among other features, a distinction

between the prevalence of narrative or of dialogue as an aid in classifying these plays into five types:³²

Table I

Types of plays contained in the Tochigi House texts

- 1 The messenger of kami or of Buddha (a person like the waki in classical nō) comes forward to request the manifestation of kamie. Kami or Buddha appears and dances.
- 2 Dancers come to the stage costumed as kami. They dance or perform a battle scene. This is their way of giving a blessing or warding off evil. Dialogue is used throughout these plays.
- 3 A person appears on stage and names himself. The play develops by means of the narrative he tells and through dialogue. Though similar to the second type, the personage who appears is not a kami, and recitation, not the use of dialogue, is paramount.
- 4 The entire play is in third person narrative.
- 5 This is a true dialogue play. A dance or a battle scene may be inserted.

In an article on sacred nō at the Sada Shrine, Honda classifies the twenty-six plays recorded in its three major collections of texts into the following types.³³ Extremely suggestive is the similarity between plays of the third group and the practice in kagura, already noted, where a saimon of the norito type is recited, and kami mentioned therein appear and dance.

Table II

Types of plays in the repertory of sacred nō
at the Sada Shrine, Izumo

- 1 The texts of twelve plays have been borrowed from classical nō, but the method of performance is characteristic of the Izumo area and not of classical nō.
- 2 Some plays preserve a form which antedates the importation of classical nō from the area around the capital. Certain of these follow this structure: sacred songs are sung as several costumed and disguised figures, generally kami, enter the stage and engage in dialogue. The play concludes with dance. This is also the form of the play, mentioned above, recorded in 1588 in the Inoue House Collection.
- 3 Also from the period before the influence of classical nō was felt in this area is the structure of plays such as Sumiyoshi and Iwato. After an introductory narration, the gods mentioned come to the stage and dance.

Because of similarities in the structure of plays in the repertories of Izumo kagura and those of shishi kagura, as well as similarities found in dances and plays performed elsewhere in Japan, like the hane-nō of Nishiure dengaku, Yamaji has suggested that the following general typology can be considered characteristic of the group as a whole.³⁴

Table III

Play types shared by the nō of shishi kagura
and Izumo kagura

- 1 At first a story-teller (the messenger of kami or Buddha, a performer of the waki type) comes out and recites an introductory narrative or aetiology. He requests the epiphany of a god; then the god comes on stage and dances.

- 2 Kami or Buddha appears and identifies himself. Through dialogue and narrative the play leads up to a dance or a battle scene which is a method of blessing or of warding off evil.
- 3 This is similar to the preceding type of play except that the personage who appears is not divine, but rather is a character in the story. The principal aim of the performance is the telling of the story, not ~~the dance~~ or the battle scene towards which it leads.
- 4 A third person narrator appears. The play develops through his story-telling. At the end, the characters in the story come on stage to dance.
- 5 There is no narration. The play depends entirely upon dance and dialogue.

In addition to the help given by dated texts or masks, and by chance references in documents, a new dimension to our understanding of the cultural background of the appearance of plays of this sort could be added by an account of the groups which carried them about in the earliest period of their dissemination from one area to another. Yamaji emphasizes the importance in this process of religious groups, the *yamabushi*, especially those at the lower level of the social scale (referred to as *sato* (provincial) *yamabushi*).³⁵ The lives of these ascetics, whose complex rituals and arts contained indigenous Shinto elements closely integrated with those of esoteric Buddhism, were spent at the village level, healing, teaching, and preaching; they used ritual and performing arts, among other means, to these ends. Stressing the role of *yamabushi* in creating and

dispersing performing arts in the medieval period is a fresh approach and one which deserves as much attention as the more familiar emphasis upon the role of performers (sarugakua shū) in carrying the performing arts of the capital into various parts of rural Japan. Since groups of yamabushi were active in many of the same areas, future studies in the history of the performing arts of this period will likely illumine the relation between the activities of these two groups in creating and spreading dance and nō throughout Japan.

An example of this interrelationship can be found in the traditional repertories of yamabushi kagura and bangaku groups. All major performances, as noted earlier, begin with a set of special and sacred numbers. These are followed by plays in which the entertainment element predominates and which are chosen to suit the tastes of the patrons of a particular night's performance. The sacred numbers generally include Tsuyuharai, Senzai, Okina and Sanbasō. In addition, there may be a dance, called Oshiki-mai at Takko but sometimes referred to elsewhere as Okina no shita mai, in which the mask of Okina is purified in dance before it is donned.

This set of dances centering upon Okina was a major characteristic of the repertories of troupes of sarugaku performers, who were the immediate forerunners of Kan'ami and Zeami. Okina and Sanbasō, the central items of the

group, remain in the repertory of today's schools of classical nō in the cities as a special type of dance reserved for ceremonial occasions. Tsuyuharai, Shita mai, and Senzai, however, which were independent dances at an earlier phase in the history of sarugaku, have now been integrated into the single dance Okina of the classical nō theatre.

The performance in today's yamabushi kagura and bangaku tradition of Tsuyuharai, Shita mai and Senzai, both separately and prior to Okina and Sanbasō, is evidence that the performance preserves an historically earlier phase in the development of sarugaku numbers than do today's city schools of classical nō. The presence of such dances (characteristic of the earlier sarugaku groups) in repertoires composed and transmitted by yamabushi is evidence that the yamabushi themselves, who very likely first brought them into this part of Japan, had already been in touch somewhere with dances performed by representative sarugaku groups.

We are not able to say whether a dance like Torimai, described earlier as preserving a shamanic element, or Yama no kami, to be discussed next, originated with the yamabushi or among groups of sarugaku performers. The question of which group originated dances such as these is less important to this discussion than is the fact that even before they were brought into the northeastern part of Honshu, dances carried by yamabushi had already been fully integrated into a single repertory, and that at the center of this was a

set of sacred plays which traditionally came at the beginning of a full performance.

Kami recites an oracle in his own person

Rephrasing Honda's analysis of dance types in the repertoires of yamabushi kagura, Yamaji identifies the structure of god dances such as Yama no kami, Hachiman mai and Jibome in this way: the performer (or performers) appears costumed as kami and dances.³⁶ The choreography of the dance is based upon magic: stamping meant to quiet evil. The aetiology of kami is recited as a means of manifesting him. After kami recites a first person narrative of the takusen type, he dances a kuzushi, that is, a rapid dance performed without mask and perhaps containing acrobatics and other spectacular feats performed with a sword. Yamaji associates this structure with dance type number 2 given in the preceding tables I, II and III.

The structure of the dance Okina in the yamabushi kagura repertoires is similar to that of its god dances. There is a slight difference in that in Yama no kami, for example, the performer who appears costumed as kami identifies himself and then recites a narrative of the takusen sort, while in Okina, what the performer recites, is specifically a blessing; though in a sense it is still a takusen. Okina as performed in yamabushi kagura and bangaku repertoires is a danced version of blessing.

A useful insight is afforded by comparing how Okina's blessing is differently staged in another and superficially unrelated performance type. In the version of Okina still performed at festivals in the Aichi-Nagano-Shizuoka area, Okina's narrative is not only much longer; it is also recited by a masked but motionless performer. There is no dance. What is sung during the yamabushi kagura Okina is a fragmentary takusen, but the main emphasis has shifted to dance. A shift to dance is significant in terms of the overall development of the performing arts of Japan where dance has remained so integral a part of theatre. It is worth recalling the earlier discussion of the addition of pure dance to the recitation of saimon, however, and noting, lest the reader think of dance in the usual Western sense, that in the yamabushi kagura tradition of Okina, the performer moves while words are being sung from behind the curtain. This is dancing to song, and though it contains abstract gestures as well, some of the performer's gestures and movements can be interpreted as illustrating the words of the song.

In both the danced and undanced versions of Okina, the figure of Okina is drawn out or evoked by songs of the kami uta (sacred songs) type. In the Futto dengaku version, representative of the undanced, narrative staging of Okina's katari, these songs are arranged in a sequence called sarugo-bayashi.³⁷ The expression means music or excitement

used to call out Sarugo, another name for Okina. In the yamabushi version, the drummer, sitting before the curtain, and voices from behind it sing a set passage called makudashi. This song, too, draws out the performer who appears costumed and masked from behind the curtain (maku) as the set passage (makudashi) is being sung. In other words, the singing of makudashi functions analogously to the singing of the sacred songs. Both evoke the performer, kami. The power of song does not end, however, with evocation; throughout the dance the drummer continues to sing sacred songs by himself. This fact underscores the importance of the drummer in a dance form such as this related to shamanism.

The nature of the makudashi is especially clear in the text of Okina used at the village of Arasawa in Akita Prefecture.³⁸ The concept of invoking kami through song is related, of course, to kami-oroshi or kami-mukae. It is understandable that evocation should be characteristic of performance types which grew out of kagura. Evocation of the performer remains a deeply felt need or underlying form of Japanese theatre. It was conditioned by the circumstances out of which a kagura-derived performance type grew.

A spirit recites a secular tale through a medium

In the beginning of the dance Nenju, a figure masked and costumed as a woman is on stage during the recitation of

a narrative sung by voices behind the curtain. Honda calls the short, often cryptic, narrative of this type a kuse.³⁹ After the recitation of the kuse the dancer leaves the stage, and a story-teller, unmasked and undisguised (the role is called shamon) appears to retell in simpler and more prosaic language the story already recounted in the kuse. Towards the end of this narrative, he prepares the audience for the appearance of a priestess from Kumano (Kumano no wakako), who will perform a dance of thanksgiving for a miracle recounted in his story. The story-teller leaves the stage, and the priestess appears and dances, accompanied by song. When she, in her turn, leaves, a clown figure (dōke) who had been present during the dance remains to engage in an exchange of jokes with the drummer.

With the exception of this final element, we find the basic structure to be the same as that of another play, Hataori: a short kuse narrative, a storytelling section, and then the appearance of a performer for the main dance and visual attraction of the play.⁴⁰ In Nenju, the role of the performer in the latter part of the play (a priestess summoned to dance in thanksgiving for the miracle recounted in the first part), is unrelated to that of the performer of the earlier half. In Hataori, however, the second performer is a woman, the fragments of whose story, together with glimpses of her emotions, glimmer through the kuse section. Now we see her standing before us, passionately

weaving and suffering in hell; changes in costume and the words make this clear. We are told at the end of the story-telling section that her husband became a monk after her death and performed meritorious services. By virtue of these, his dead wife is enabled to appear before the audience today to show us her confession (zange no sugata). The words accompanying her appearance say that voices tell her to set up the loom and weave; at the conclusion of an increasingly violent weaving section, she repeats that the merits of the priest have enabled her to appear, to show us her confession, and thus to achieve salvation.

The storyteller of the shamon section of Hataori is costumed and masked to suggest a minor character of the story, a boy who had seen the woman commit suicide. "I saw with these eyes. I heard with these ears. She sang a song . . e" The narration contains a passage specifically describing how this eye-witness crouched behind bushes and saw the woman throw herself into a river. The inclusion of this single detail may have suggested to the narrator that he wear male dress and a young man's mask. Thus the performer is simultaneously both a narrator and the young eye-witness to the woman's death.

At one time the narrator of a shamon section may have been undisguised; he may merely have appeared in the normal dress of a yamabushi priest. Picking up the suggestion in the text of this play, however, he recites while wearing a

young man's maske In Honda's opinion this is a step away from the earlier function of the shamon, that of saniwa: to explain the words, the kuse, of the first performer. An interpreter is needed because the words are confused and are only half intelligible, as though recited by a person in possessione The role of the first performer in Hataori, then, is modeled upon that of someone possessed by the spirit of a dead woman who appears only in the concluding part of the play.

Honda makes a distinction between the role of the first performer in Hataori and that of the narrator in the first part of Nenju. In Nenju the narrator is disguised by mask and costume as a woman; he could well be taken as the wife of the pair whose rejuvenation is recounted in his story. But Honda does not make the obvious identification. He interprets him, rather, as a narrator reciting the miracle performed by the god--but reciting it while disguised as a woman without being in her role. We might say that as a narrative on stage, this device is not unlike that of Hataori. It is noteworthy, however, that the story in Nenju is that of a miracle, while that in Hataori is secular and tragice

Interpretations of this sort deserve a larger scope than this present essay allows: they need to be seen within the context of the words of a play, the costuming, masking, and the movement/gestures of its performers. I have given them, nonetheless, because the question of identity or point of view

which underlies these details is as significant for discussions of narrative technique in fiction in general as it is for the elucidation of the special conditions of this intermediate state, stories put on the stage.⁴¹ A discussion of varieties of narrative technique (for this, in fact, is what is implied for us today in a study of the changing identity of the narrator sketched here) follows logically upon a discussion of the recitation of *saimon* in *kagura* because it indicates the potential for a later complex development implicit in recitation as prayer in *kagura*.

The following schemae suggested by the discussion of narrative techniques in the two plays, surveys briefly the range of transformation in the identity of the narrator whose story is staged under the conventions of this tradition: an unclothed and unmasked narrator; a narrator disguised as a character in the story in order to increase the effectiveness of the staged presentation, yet without ceasing to function at the same time as a narrative voice; a narrator disguised in a way suggestive of possession, his language varying between third and first person. The last mode is followed in Hataori, where the first figure on stage during the *kuse* can be regarded simultaneously as a narrator and as a person possessed by the spirit of the woman who is the heroine of his story.

In a dance like Yama no kami or Okinae the performer is *kami* appearing in his own person, not through an

intermediary; kami identifies himself and dances a ritual of blessing and protection. The performer of the kuse section of Hataori, on the other hand, is a narrator dressed to suggested a medium possessed by a spirit, i.e., the dead woman of the story he tells. Later, in the dance section of Hataori, the performer is no longer costumed as a medium, but rather as the spirit in her true form; she is seen as she is, suffering in Hell, though at the very conclusion her salvation is suggested.

It is of particular interest to compare the plays Yama no kami or Okina with Hataori, because the contrast suggests a principle active over the entire range of performing arts in Japan. Fukuenshutsu, a part of the technical language of ritual and of performance, means to perform a second time under differing circumstances what has already been done once before. A contrast between divine and human is implicit: Yama no kami (god) vs. Hataori (secular); a narrative of blessing (Okina) vs. a tale of suffering (Hataori). Fukuenshutsu can be used of a dynamic for organizing a program of performance.⁴² It can also be taken, it seems to me, as a principle of organic growth in the repertoires of performing groups and of performance types. In the concluding section of this essay the play Sumiyoshi is discussed: a preliminary narration of the aetiology of the god of that shrine leads into the appearance of a performer disguised as the god. In Hataori we have a tale of

tragedy which leads into the appearance of the tragic personage herself. This binary relationship linking divine and secular is a principle in the aesthetics of Japanese performance that merits further consideration. It may, in fact, provide a rationale to account for the historical growth of performance types: the type of play represented by Sumiyoshi may have been an historical antecedent to one like Hataori.

A dancer dances to song

The relation of the performer, his movements, and his presence on stage, to the narrative he tells (though the stage convention is that this is recited for him by voices behind the curtain forming the backdrop for the dancing area) is crucial to the definition of still another performance type found in repertories of yamabushi kagura and bangaku.

There is a significant divergence between Yamaji and Honda's definitions of the form held in common by dances in the repertories such as Odamaki, Matsumukae, Shio-kumi, Yashima and Kagemasaa. Yamaji identifies their structure as similar to the fourth type in Table III: a third person story is told; performers disguised as personages in the story come onto the stage and dance or perform movements to accompany it.⁴³ Honda regards the performer, his gestures, his movements, and dance in Odamaki as a "display accompanying

a narrative" (katari no furyū), a visual attraction added to enhance the verbal story. The dancer is not, in this latter view, related to the recited text; he is not a "performer disguised as a personage in the story," as Yamaji interprets him. Nor, we might add, does the performer recite his own narrative as do kami in Yama no kami and Okina.

The story of Odamaki is the familiar myth of the girl married to a snake husband (the Miwayama myth).⁴⁴ In performance a second figure, disguised as a snake, appears in the latter part of the dance. The main performer, masked and costumed as a woman, could very well be recognized as the story's heroine. Honda, however, draws a fine distinction between the function of the performer in Odamaki, illustrating or illuminating its text through movement, and the function of performers in plays examined up to this point where stage conventions imply that narrators are reciting their own story.

The crucial aspect of the interpretation is the nature of the movements which the dancer makes and their relation to the sung text. For that reason the visual aspect of the performance needs, of course, to be examined as closely as does its text. The dancer moves in order to render a sung or recited text more effective; he does not move as though telling a tale; nor does he use gestures suitable to words which express his own feeling as a character in the story.⁴⁵ The function of the dancer in a group of plays of Nishiure

dengaku called hane nō is similar to that of the dancer of Odamaki. Here, too, the dancer is costumed as a character in the story. Although his movements illustrate the sung text, they do not express, as though they were his own, the feelings of its hero. In an effort to clarify this relation, Honda suggests a similarity between the way the dancer of Odamaki moves to song and the way puppets accompany a recited text by their movements. In fact, he proposes to characterize the movement in this dance, the function of its performer, and consequently the form itself as puppet-like (ningyō-buri).

An introductory narrative followed by the epiphany of kami

In plays such as Iwato-biraki, Gokoku, and Mikoto-zoroi, a narrator first recites a long aetiological narrative. Performers disguised as various kami mentioned in the aetiology appear on stage and enact in dance the content of the story. These are like plays of group (1) in Tables I and III and like plays of group (3) in Table II.

Iwato-biraki stages the popular myth about the deliverance of Amaterasu Ōmikami from the rock cave. This myth is the aetiology of kagura, consequently it appears widely in performance repertoires. At Ōtsugunai, the drummer, in his conventional place facing the curtain across the dancing area, and two performers of hand cymbals (sitting on either

side of the drummer) begin to play, and voices singing from behind the curtain join them. A performer wearing an old man's mask comes out and dances briefly before the curtain. To accompany his dance, the drummer sings various sacred songs. These, we recall, can be used to manifest kami in a festival setting, and are related to the larger concept of evocation in the Japanese performing arts. In the present case, the songs are considered to be a musical and rhythmic accompaniment for a choreographic pattern known as *wore* shipping the four directions. Though the narrative about the origins of *kagura* is sung by voices behind the curtain, the constant bobbing up and down of this single figure standing before it during the recitation suggests that, though in fact mute, he is the speaker of the words. At an earlier period he may well have been so. Afterwards, various *kami* who have been mentioned in the narrative come onto the stage. Their dance in the second part of the play is a visual attraction or spectacle which often constitutes the second part of various performance types. A *kuzushi* concludes the number. The performers take off their masks and adjust their costumes before dancing, and the musicians sing sacred songs as accompaniment to the rapid dance.

The same theme is staged in one of the sacred *nō* at Sada. The role of narrator here is called *sōjin.e*⁴⁶ He appears in the first part of the play to tell the myth. After a short dance he leaves the stage. Various *kami*

mentioned in the story appear. They do not, however, enact the myth, but perform items related to kagura, such as the offering of boiling water.

The underlying structure of these plays is seen quite clearly in another from the Sada repertory, Sumiyoshi. A narrator comes out to the music of a brief song. He identifies himself as one of the lesser divinities of the large shrine of Sumiyoshi. He tells about the main divinity, whom he says will soon appear to dance. The narrator then leaves the stage; a god comes out and dances.

Honda believes that the role of sōjin in this tradition is derived from that of a story-teller whose narration evokes kami.⁴⁷ Thus this recitation is related to the norito saimon of the kind we examined earlier. In a play such as Sumiyoshi, the god of the shrine of Sumiyoshi appears in response to the narrator's tale, by which he has been evoked. His appearance is the visual climax of the play. This visual climax, spectacle, or "show" has been evoked by the narrative which precedes it. This relationship is the inheritance from kagura.

Conclusion

The second half of this study has ranged widely in an effort to provide a general overview of a variety of structures of dance and of nō found within kagura as an occasion for performance. Certain features of these derive from

underlying characteristics of the occasion itself: the manifestation of kami is primary. The manifestation of kami through shamanic-derived possession lends itself easily to adaptation by the performing arts.

The recitation of saimon, either as aetiology or as oracle, is an aspect of kagura which contributes to our understanding of why features of third person narrative have been retained in genres of classical Japanese theatre. A performance tradition which retains this aspect of the spoken tale even in its later development can be contrasted to the classical Greek tradition, where dialogue was early liberated from third person narration as a precondition to the full development of tragoidia. The addition of dance to the recitation of saimon is a critical moment in the appearance of significant forms in Japanese theatre: since then, the centrality of dance in that tradition has never been doubted. Honda suggests how this combination may have taken place in a kagura environment.

This is not to say that all forms of dance and of drama which appeared within kagura are significant in the long history of the Japanese performing arts. Of course not. Many of the structures mentioned have had only limited and local usefulness. But the variety of forms by itself suggests what must have been the vitality of the institution of kagura at the period of its greatest creativity. In addition to this theoretical consideration I felt it worthwhile

to include many examples, because most can be seen today performed in shrines, temples, and private residences throughout Japan.

Kagura, in fact, continues today to be an occasion when dance and plays are performed. Even after the emergence of commercial theatres at the beginning of the seventeenth century, this type of performance setting has continued to survive. One might have expected it to disappear more recently, however, when so much of its social, economic and religious underpinnings have been menaced by changes following the Meiji Restoration. In fact, it is only by comparing kagura to the existence of the commercial theatre itself that one gains a true measure of the vitality of this institution in the history of the performing arts in Japan. Before the commercial theatre, within which the forms of kabuki and of jōruri underwent their mature development in the seventeenth, eighteenth, and nineteenth centuries, and even before there existed the grand occasions during which the nō of Kan'ami and Zeami were performed, kagura was the Japanese theatrical experience.

Zeami says in the Sarugaku dangi that nō is kagura.⁴⁸ He gives no details of his own personal indebtedness to the forms of kagura, though the shingihen of the Fūshikaden shows that both the performers of classical nō and their predecessors conventionally recognized their legacy from kagura.⁴⁹ Commercial theatre, when it came into existence

early in the seventeenth century, maintained a certain formal continuity with elements of kagura as a setting for performance. For example, the yagura, a tower placed before the entrance way to the temporary places where kabuki was performed in the seventeenth century, is, according to one interpretation, the place (za) where kami was traditionally considered to be present during the performance.

Even in the Tokugawa period, performance in kagura continued to show a capacity for a certain degree of novelty. Though no longer fertile in the sense of being able to draw new forms out of its own essence, it would occasionally be able to absorb elements of theatrical forms (such as kabuki or puppet plays) from the outside. In Edo kagura and in kagura called kami-mai popular in the Shimokita Peninsula, we can see the results of an overlay of importation from the outer theatrical world upon an understructure of plays of the sort just examined. More widespread even than the practice of adapting elements of later theatrical arts are examples where whole kabuki or puppet plays, actors, puppets and all, have simply been drawn in toto into kagura's own setting for performance. This arrangement met with in the countryside today is called ji-shibai.

Perhaps as interesting is the fact that intellectuals of the school of thought called Kokugaku (National Learning) wrote new plays and reworked older ones as propaganda vehicles for their own interpretation of Shinto thought, and

to provide what they probably considered to be wholesome entertainment for farm audiences. This activity, which flourished in Bunka-Bunsei (1804-1830), was not a local phenomenon, but was very widespread. A particular name associated with the movement to improve kagura is that of the shrine priest Nishibayashi Kokkyō (1764-1828) who wrote three dialogue dramas based on Kojiki and Nihonshoki myths.

This activity marks the second of three phases of conscious change in kagura within the past four hundred years. The first phase was the importation of classical nō from the capital and the reworking subsequent to this of earlier indigenous forms, a phase referred to briefly in the discussion of the play types of Izumo and shishi kagura. The third phase of change resulted from the Meiji Restoration, when Buddhist and Shinto elements in folk as well as state religion were forcibly, and it appears in part artificially separated. As part of this movement, Buddhist elements such as language were often deleted from kagura. This fact tends to obscure the importance of the activity of the yamabushi, who spread these forms about Japan, and makes it difficult to trace the historical connections between types which have been suggested in this study.

Yamaji identifies these phases and labels them revolutions.⁵⁰ But they may not have been so drastic a change after all, having had little effect upon the basic forms

which we have just discussed. Another way to regard changes which appeared in the Bunka-Bunsei and again in the Meiji period is as conscious manipulation of these theatrical forms toward propaganda ends.

Even today we find examples of innovation and change in the details of the performing arts of kagura. A group from Arita has recently costumed performers in a way consistent with contemporary knowledge of the "age of the gods," the historical era before the Kojiki, when the stories of its myths supposedly occurred as historical events.⁵¹ Or there is the repertory of Takada shinsaku kagura in Takada-gun of Hiroshima Prefecture within the Aki area, for which new plays are being written.⁵² I am not claiming that innovation of this sort is likely to be significant for the future of the performing arts of Japan. It is, however, an unmistakable expression of one basic characteristic of minkan kagura.

But more to the point even, signs of innovation within our own lifetime in a performance tradition which is so ancient suggests something of the vitality of kagura as a theatrical institution during the period when the variety of forms mentioned in this study were being produced. This, in fact, is the ultimate direction of my study: to show that kagura, in the broader sense of an occasion and environment for performance, was a major theatrical institution (albeit an institution without permanent facilities and

place of performance) as well as an expression of Japanese religious belief and practice.

FOOTNOTES

Introduction to the Kanginshū and Odori

¹Asano Kenji, Kanginshū kenkyū taisei (hereafter referred to as Kenkyū) (Tokyo: Meiji Shoin, 1968), pp. 792 ff. A full discussion of the identity of the editor is found here. More detailed treatment of other subjects alluded to here can be found in Kenkyū. For a bibliography of works on the Kanginshū, see pp. 838-843.

²Another poetic tradition beside renga whose conventions of selecting and organizing poems into an anthology influenced the editor of the Kanginshū was that of the imperial anthologies. The use of both a Chinese and a Japanese Preface and the grouping of songs by the seasons or around a theme like love are also found in this tradition. A list identifying themes in the songs of the Kanginshū is reprinted on pages 822 and 823 of Kenkyū: Songs 1-56 are spring poems; 57-91 are summer; 92-217 are autumn; 218-280 are winter; 281-311 are love. Each of these five major categories is further subdivided into smaller groups of songs related to a particular theme. The question of transition from song to song is discussed under the commentary on individual songs in Kenkyū. For further discussion of the sense of selectivity and the organization of poems into a sequence, see Konishi Jun'ichi, "Association and Progress: Principles of Integration in Anthologies and Sequences of Japanese Court Poetry A.D. 900-1340," etranse and adapted by Robert Brower and Earl Miner, Harvard Journal of Asian Studies XXI (1958).

³Kenkyū, p. 777, discusses an entry in the Tokitsugu diary for the 16th day of the second month of 1556. The entry mentions three songs, the first one in the Kanginshū; kaidō kudari which is no. 216; and Oharagi, which later became popular in the dances of early kabuki and is no. 20 in Odori.

⁴Agō Toranoshin, Chūsei kayō no kenkyū (Tokyo: Kazama Shobō, 1971), pp. 211-285, 463-476.

⁵Two representative works are: Ogasawara Kyōko, "Kouta no shūhen" in Kyōgen: "okashi" no keifu (Tokyo: Heibonsha, 1970) (Nihon no koten geinō IV), pp. 249-276; Ikeda Hiroshi, Kokyōgen daihon no hattatsu ni kanshite no shoshiteki kenkyū (Tokyo: Kazama Shobō, 1967), pp. 198-218. References to other works can be found in these studies.

⁶dengaku-bushi: Dengaku was a performance type popular a short while before sarugaku. The two share many items in their repertoires. See P. G. O'Neill, Early No Drama (London: Lund Humphries, 1958), chapter II, "Sarugaku and Dengaku." The ten songs identified by the rubric dengaku-bushi in the Kanginshū are generally from nō plays.

sōga: The earlier form of this long song type, also known as enkyoku, was popular among the military in the Kamakura period (1185-1333). Even before the period of song represented by the Kanginshū, short extracts of these longer songs were being sung in repertoires of popular performance groups. These shortened versions are what are referred to as sōga in the Kanginshū. Eight are included.

ginku: Sung versions of Chinese poems. This type of song was popular in Buddhist circles, above all within the monastic life of the Zen culture of the day. Seven were selected for inclusion in the anthology. The relation between song such as this and Zen culture of the day is discussed at length by Agō in Chūsei kayō no kenkyū, pp. 306-420, and in his essay "Kanginshū kayō to gozanshi" in Nihon no kayō, Nishitsunoi Masayoshi et al., eds. (Tokyo: Kadokawa Shoten, 1959) (Nihon koten kanshō kōza XIV), pp. 380-389.

hōka: A type of ballad performed for a lower class or popular audience. Live performances of related ballads can still be seen today in Aichi Prefecture where they are called hōka odori. See Honda Yasuji's essay on these ballad types in Nihon koyō-shū (Tokyo: Miraisha, 1962), pp. 309-317e

Ōmi-bushi: Songs taken from the nō plays in the repertoires of sarugaku performers in the older province of Ōmi, present day Shiga Prefecture. The groups which we now associate with classical nō are the sarugaku performers from the province of Yamato, the area around Nara. But there were sarugaku groups widely dispersed throughout Japan at one time.

⁷Asano gives details of characteristics of songs from nō selected for inclusion in the Kanginshū in Kenkyū, pp. 807-809.

⁸Ikeda Hiroshi, "Kanginshū wa chūsei no koutashū de aru," in Nihon kayō kenkyū IV (Oct. 1966), pp. 15-18.

⁹Koyama Hiroshi, Kyōgen, Japan Victor SJ 3010, 1-3, p. 11 of commentary. Recorded examples of kyōgen kouta are included in the records of vol. 2 of this item. Recordings made in recent times of song in the countryside which very

likely preserve elements of the music of kouta in the Muro-machi period were selected for inclusion on side 1 of Japan Victor JV 158, Nihon rōsaku minyō shūsei.

¹⁰ Omote Akira, Katō Shūichi, eds., Zeami/Genchiku (Tokyo: Iwanami Shoten, 1974) (Nihon shisō taikei XXIV) "Fūgyoku-shū," p. 158.

¹¹ (a) ibid., p. 149 ff. "Fushizuke-shidai" sections 5 and 6. (b) ibid., p. 77 ff. "Ongyoku kuden" ("Ongyoku kowadashi kuden").

¹² "The Life Structure of Noh: An English Version of Yokomichi Mario's Analysis of the Structure of Noh," Frank Hoff, Willi Flindt, Concerned Theatre Japan (1973) II, nos. 3 and 4, p. 225.

¹³ Yokomichi Mario, Omote Akira eds., Yōkyoku-shū II (Tokyo: Iwanami Shoten, 1963) (Nihon koten bungaku taikei XLI), p. 296.

¹⁴ Ibid.

¹⁵ Ibid., p. 406.

¹⁶ Yōkyoku-shū I (KBT XL), p. 190, section 9.

¹⁷ Ibid., p. 363.

¹⁸ Ibid., p. 46. Note 44.

¹⁹ Agō in Chūsei kayō no kenkyū, p. 53, gives information about dating versions of the Taiheiki. See also the introduction to the Iwanami edition of the Taiheiki.

²⁰ Gotō Tanji, Kamada Kisaburō, eds., Taiheiki II (Tokyo: Iwanami Shoten, 1961) (KBT XXXV), p. 387.

²¹ Ibid., p. 466.

²² Morisue Yoshiaki, "Kanginshū to chūsei geinōsha" in Nihon no kayō, pp. 363-379. Most of my information about diarists and their reports of kouta come from this essay.

²³ Shida Engi, ed., Zoku nihon kayō shūsei II Chūseihen (Tokyo: Tōkyōdō, 1961), ppe 391-392.

²⁴ Nihon shomin bunka shiryō shūsei V Kayō (Tokyo: Sanichi Shōbō, 1973), pp. 11-12. Asano lists related songs.

²⁵ Zoku nihon kayō shūsei, II, p. 362.

²⁶Furukawa Hisashi, ed., Kyōgen-shū II (Tokyo: Asahi Shinbunsha, 1964) (Nihon koten zensho), "Naruko," p. 256. "Koi no oji," p. 279.

²⁷As a representative of this approach let me translate the first paragraph of Asano's discussion of "The Age of the Kouta" in his Kenkyū, p. 765:

"Following the most advanced method of dividing literary history into various periods, we can consider the disturbances of Hogen (1156) and Heiji (1159) to mark the commencement of the middle ages, and the dawn of the unification of the land under Nobunaga in 1572 to mark its lower limit. Further if we divide this period into three sections--an earlier, a middle, and a later--and consider kayō (song) of the middle ages in this way, we find that in the earliest period there is imayō, enkyoku and heikyoku; in the middle period there is theatrical song (nō utai) in dengaku and sarugaku as well as kyōgen kayō; while in the third period we have the musical arts of kōwaka bukyoku, kouta, and taue zōshit. In this way we have a type of kayō representative of each period.

From a reference in the Makura zōshi we can imagine that in singing imayō the voice was drawn out and that its rhythmic element was complex. The prosody of imayō is 4.4-5 or it is made up of four lines where each line is a 7.5 syllable group. The imayō form was welcomed as a new departure from the former waka type of kayō and became the predominant form of song for a long while afterward.

Enkyoku preceded the theatrical song (nō utai) of dengaku and sarugaku to dominate kayō for a while. All of these were lacking in what we might call a secular element. But this was especially true of enkyoku: at first a short Chinese poetic form, it developed from this gradually into the longer form of monozukushi and of michiyuki. And as it changed, there were ever more works of the genre characterized by a rhetoric called tsuzure no nishiki [ed. a term used to denigrate literary workmanship which is like brocade randomly quilted together]. Enkyoku was the song type of the upper aristocratic class and so it gradually drew apart from the spirit and emotional life of the time. Its peak was from the Nanboku period (1336-1392) to the Eikyō (1429-1440), Kakitsu (1441-1443) and Bunan (1444-1448) periods of the Muromachi. Afterwards it declined

into what was sung in a shortened version by performers who travelled about from place to place in the form called sōga-utai.

It was just at this transitional period, a time when the various types of kayō from the previous period were rapidly disintegrating, that kouta began to appear little by little from amongst them. Gradually it moved toward and eventually occupied a central position in kayō in the third and final period of the middle ages. After that, kouta joined forces with samisen music, which had arrived from abroad in the Eiroku period (1558-1570), to compose the origin of song for dance in the early modern period. In this way was formed the "period of kouta" at the centre of which was the samisen music of the early modern period."

²⁸The existence of a broader definition of kouta still receives general support today although it has been recently attacked by Kasuga Junji, who believes that the anthologist had no such inclusive category in mind. See Kenkyū, p. 806.

²⁹See Kenkyū, pp. 765 ff., for details of the development of kouta.

³⁰More particularly it refers to a singing style used at the gosechi chōdai no kokoromi, the first evening of a series of four days in the larger ceremony of toyo no akari no sechie in the middle of the eleventh month.

³¹Shinma Shinichi et al., eds. Chūsei kinsei kayōshū (Tokyo: Iwanami Shoten, 1959) (KBT XLIV), p. 136.

³²A number of studies contain brief accounts of the prosody of kouta. In addition to Kenkyū, there is Agō, Chūsei kayō no kenkyū, pp. 59 ff., and Nihon no kayō, p. 209.

³³A useful distinction is made between kouta of the middle ages and that of the early modern period: the character for uta in the former is 歌 ; in the latter it is 唄 .

³⁴Hattori Yukio, "Shoki kabuki odorī uta kaisetsu" in Nihon shomin bunka shiryō shūsei V, p. 423.

³⁵In his essay "Kabuki kōzō no keisei," in Kabukie shibai no sekai (Tokyo: Heibonsha, 1969) (Nihon no koten geinō VIII), p. 20, Hattori reiterates his view that the association of Okuni with Nagoya Sanza is a fiction and not an actual account of Okuni kabuki. For a more detailed study see his Kabuki seiritsu no kenkyū (Tokyo: Kazama Shobō, 1968).

³⁶ Nihon shomin bunka shiryō shūsei V, pp. 466-483 reprints the text of Odori used for this translation.

³⁷ For the dating question see Hattori's introduction to the Odori text, p. 466.

³⁸ (a) Honda Yasuji, "Furyū odorī uta kō" in Dengaku/Furyū I (Tokyo: Mokujeisha, 1967) (Nihon minzoku geinō II), pp. 624-637.

(b) Hattori Yukio, Kabuki seiritsu no kenkyū, especially section III, 5, "Onna kabuki no odorī uta," pp. 214-237.

(c) Ogasawara Kyōko, Kabuki no tanjō (Tokyo: Meiji Shoin, 1972), especially "Kabuki odorī uta no seikaku," pp. 141-157.

(d) Yamaji Kōzō, "Shoki kabuki odorī uta no kōsei," in Geinōshi kenkyū XXXIII, pp. 36-56.

³⁹ In order to clarify how a representative sequence would look in full, I am identifying the various sections which together make up song 13, "Onesided Love" in Odori. These indications do not appear in the original text.

13 One-sided Love

- deha Because of you I
 Wear myself away in a love which yields no reward
 Other people see waves cresting
 Like the boats at Naruto, I suppose
 Which row along the island Awa. Never meeting
 But loving deeply
- kouta 1 Asleep, in dreams
 Awake, in reality
 Not a moment to forget
 We meet but what good does it do
 I am low and worthless
- hayashi Ah, changing world where there are
 Neither gods nor Buddhas
 Please, let me meet the one I love
- kouta 2 Straw mats from Michinoku have ten-folds apiece
 I let you sleep on seven
 I sleep on the other three
 Just keep on talking to me in the dark forever.
 That is all I want

hayashi Ah, changing world where there are
 Neither gods nor Buddhas
 Please, let me meet the one I love.

kouta 3 I send you letter after letter but
 Your love is slight so you cannot understand the
 way I feel
 I am low and worthless

hayashi Ah, changing world where there are
 Neither gods nor Buddhas
 Please, let me meet the one I love

iriha Give me your compassion
 Dark bamboo nodes
 Throughout the night
 'Talk with me this one night as though it were a
 thousand'
 Is what I would like to say but
 I am low and worthless
 How fretful it makes me

⁴⁰Gunji Masakatsu's classification of dance music in the Victor albums SJ 3013 1-3, SJ 3014 1-3, and SJ 3015 1-3, Nihon buyō ongaku makes use of this same deha-nakaha-iriha structure.

⁴¹The tripartite nature of the sequence is of some significance for the overall aesthetics of performance in Japan. Though a similarity with the sequencing jo-ha-kyū found in Zeami's theoretical works on nō has been noted by some scholars, Ogasawara argues that the deha section is in fact song meant for a much diminished michiyuki (journey) rather than the direct equivalent of the jo (introduction). A similarity in her views to Honda's theory of a song for entrance in furyū is clear. She believes that the longer michiyuki in such a prototype had to be condensed with the transference of ritual dance to the stage.

⁴²This viewpoint was developed by Yamaji in a lecture at Waseda University in which he dealt with a 1501 record by Masamoto-kō of performance of nō, furyū, and nembutsu dance.

⁴³A theoretical statement of the importance of dance to song in the performing arts of Japan, together with accounts of certain representative types, is found in my "Dance to Song in Japan," Dance Research Journal, IX 1 (Fall/Winter 1976-1977), pp. 1-15.

Shinto and the Performing Arts

¹The first version of this study was a part of a presentation at a discussion of the history and aesthetics of Shinto art held at the Japan House, New York, in September of 1976, on the occasion of its exhibition of Shinto art.

²I emphasize the performance aspect of kagura rather than any other, religious for example, because as a student of the performing arts (geinō) of Japan I believe that a study of this offers significant points of convergence with ideas which have recently come to the fore in Western thinking about theatre. Scholars of performance theory, or environmental theatre as it is sometimes called, have extended their interest from theatre traditionally defined to performance in general. This new outlook emphasizes concepts such as place, the role of the audience, and the special charge that passes between the performance event and its participants. Taken together concepts such as these identify my personal outlook, a part of which is reflected in this study. Though there are points of divergence, disagreement even, between my views and those represented in the following, I am indebted to Richard Schechner's discussion here and elsewhere of performance theory.

(a) Ritual Play and Performance: Readings in the Social Sciences/Theatre, edited by Richard Schechner and Mady Schuman (New York: Seabury Press, 1976) Especially "Introduction: The Fan and the Web," xv-xviii, and "From Ritual to Theatre and Back," pp. 196-222.

(b) Environmental Theater, Richard Schechner (New York: Hawthorn Books, 1973). Especially Chapter I, "Space" and Chapter V, "Shaman."

³Honda Yasuji, Minzoku geinō saihōroku (Tokyo: Nippone hōsō shuppan kyōkai, 1971), "Gaisetsu nihon no minzoku geinō," pp. 437-487.

⁴The recent series of record albums of the music of minzoku geinō, organized under the headings discussed here, can be seen as one measure of its influence upon the general public's view of their cultural heritage. The series as a whole, called Nihon no minzoku ongaku is composed of Victor SJL-2166-88 through SJL-2199-20 and an additional album SJL-2202-04.

⁵See introduction to my Genial Seed: A Japanese Song Cycle (Tokyo-New York: Mushinsha-Grossman, 1971).

⁶ Honda Yasuji in the foreword to the printed commentary in Nihon no minzoku ongaku, SJL-2172-74, pp. 4-5.

⁷ More is said about kouta odori in the fourth section of my introduction to the Kanginshū and Odori translations elsewhere in this volume.

⁸(a) Honda Yasuji, Kagura. Nihon no minzoku geinō I (Tokyo: Mokujisha, 1966), pp. 23-27, 242-340.

(b) Nishitsunoi Masayoshi, Kagura kenkyū (Tokyo: Mibu Shoin, 1934), pp. 53-132.

(c) Nihon shomin bunka shiryō shūsei, Vol. I, Kagura. Bugaku (Tokyo: Sanichi Shobō, 1974), pp. 1-4.

⁹ Kōdera Yūkichi, Geijutsu toshite no kagura kenkyū (Tokyo: Chiheisha Shobō, 1929).

¹⁰ Honda, Kagura, p. 426. In the section "Watakushi no kagura kenkyū," pp. 424-430, Honda traces significant steps in his observation of performances of kagura over the years and, by implication, in the development of the various viewpoints of his which I am discussing here.

¹¹ Honda Yasuji, Rikuzen hama no hōin kagura (Tokyo: Kyōdōsha Shobō, 1934).

_____, Yamabushi kagura bangaku (Tokyo: Iba Shoten, 1971 reprint of 1942 edition).

_____, Shimotsuki kagura no kenkyū (Tokyo: Meizendō Shoten, 1964).

¹² Origuchi Shinobu, "Batsu--hitotsu no kaisetsu," in Hayakawa Kōtarō zenshū, Vol. 2, Minzoku geinō 2 (Tokyo: Miraisha, 1972), pp. 501-538. This volume reprints the original 1930 edition. It is interesting to compare this with Honda's article "Hana matsuri no shūhen," pp. 539-551, which was especially commissioned for the 1972 edition. Reading these essays side by side one realizes the authors' differing approaches to this important festival type.

¹³ Hoff, Genial Seed, p. 180.

¹⁴ This opinion was expressed by Honda to me in private conversation during his visit to the United States in the summer of 1976.

¹⁵Sources of Japanese Tradition, Vol. I (New York: Columbia University Press, 1958), p. 4. See also, Honda, Kagura, p. 11, and Kagura, kodai no kabu to matsuri, Vol. 1 of Nihon no koten geinō (Tokyo: Heibonsha, 1969), p. 11.

¹⁶A discussion of miyaza in a similar context is found on pp. 14 ff of Honda, Kagura. The discussion by Honda of matsuri in Kagura (Heibonsha), pp. 64-70, leads to a mention of the older form of kagura in a way similar to the one I am following here.

¹⁷The single English expression lion dance must serve to translate the designation of several performance types each with a name of its own since Japan is rich in dance connected with the lion. The gongen lion dance is different from the shishi-mai category of furyū already discussed. Gongen is a Buddhist term meaning the manifestation of a divinity. In the yamabushi kagura tradition the dance with the mask of a lion is the most sacred in its repertoires. The mask itself is considered to be the manifestation of the divinity around which the performance centers. Carried by the performers as they journey from place to place, this mask can be thought of as a type of mobile object to invoke kami, as this was discussed in the section on the festival at Nakoso. In fact Origuchi in his foreword to Nishitsunoi's Kagura kenkyū singled out, as an example of the word kagura used to mean a place where kami resides, the box container for the lion mask employed by groups performing Ise daikagura.

¹⁸It is Honda's emphasis upon the context of performance, or its framework, rather than upon the individual items which comprise it that led me to make the association with performance theory as this developed in the late 1960's in the United States.

¹⁹The importance of song in mi-kagura, even at an early period, can be judged from a reference to an historical antecedent of the mi-kagura performed in the Naishidokoro. This is a record for the seventeenth of the eleventh month of 859 A.D. We know nothing about the contents of this earlier kagura, recorded in an entry of the Sandai jitsu-roku as taking place in the extension of the Burakuden, called the Seishodō, except that it is spoken of as kinka-shin'en: shin'en means "sacred banquet," kinka is glossed in a record of 932 A.D. as "playing the Japanese style koto and singing kami-uta (sacred songs)" As far back, then, as records allow us to go in its history a central part of court kagura was singing songs at a banquet; and these songs somehow involved kami.

²⁰ Educational Theatre Journal, May 1974. Honda Yasuji, "Yamabushi kagura and bangaku: Performance in the Japanese Middle Ages and Contemporary Folk Performance," trans. Frank Hoff. See especially page 195, "(1) From ritual stamping to choreography for dance."

²¹ The term used by Honda is kitō no mai, literally dance as prayer. The opening paragraph of his article "Nō no hassei--mikomai kara nō e" (Bungaku, March 1977), pp. 269-281, clarifies his technical use of this term. He believes that dance (mai) which originally led into trance was later imitated, refined and fixed into the form of mikomai. Today's mikomai is not danced for the purpose of leading into trance. The original purpose has changed into one of dance as prayer (kitō no mai) since it is used, as are other types of performance, in a festival to increase its religious effectiveness.

²² Oshiki means the tray upon which a mask is placed and held by a dancer during the preliminary dance just described. See Honda Yasuji, Okina sono hoka (Tokyo: Meizendō, 1958), pp. 21-24. An illustration facing page 22 shows a young dancer at Takko holding a tray with a mask placed upon it.

²³ The following examples of saimon types include information found in Honda, Okina sono hoka, pp. 110-112e

²⁴ We find a similar story element, the miraculous birth, in various secular storytelling types, or more exactly in storytelling which is not recited in a kagura setting, for which we have records of performance and texts from the end of the medieval period. Clearly the implications of the fact that storytelling, as well as similar types of stories, are found both in a festival setting and in a more secular one could well become a theme for study in the area of Japanese fiction.

²⁵ The discussion of this festival is found in Honda Yasuji, Ennen: Nihon no minzoku geinō III (Tokyo: Mokujisha, 1969), "Saimon kara nō e," pp. 93-106.

²⁶ This is an observation which is basic to Honda's view of the relationship between storytelling (katari) and nō. He believes that a major contribution to the development of nō was the staging of katari (katarimono no butaika is his technical term for this process). The distinction between nō of the first class, the direct use of an oracle by creating a 'dramatic' structure within which to enclose it when putting it upon the stage, and the second class of nō, which is a staging of storytelling, is already clearly

expressed in Okina sono hoka, II "Nō no yōshiki," pp. 191-230. This basic outlook, fully-fleshed with numerous examples from the countryside, is found in his recent article "Nō no hassei--mikomai kara nō e."

²⁷Two essays of importance, the second of which explores a line of development leading from recited stories of the warrior sort to various staged versions, are in: Honda Yasuji, Katarimono/Furyū II. Nihon no minzoku geinō IV. "Katarimono no butaika," pp. 3-14 and "Gunkimono to sono butaika," pp. 15-26.

²⁸Honda, Ennen, pp. 93-106.

²⁹Honda, Kagura, pp. 401-412.

³⁰The Mibu Inoue text of 1588 is given on pages 271-272 of Nihon shomin bunka shiryō shūsei, Vol. 1. There is an introduction to this text on pages 269-270. Also of interest is Yamaji Kōzō's contribution to the general introduction of the volume, "Honsho shūroku kagura shiryō no shūhen," pp. 10-15.

³¹The Tochigi House texts are given on pp. 171-192 of Nihon shomin bunka shiryō shūsei, Vol. 1. An introduction to these is found on pp. 169-170. The 1651 text is found on pages 190-192; that of 1664 on pp. 182-190 and that of 1680 on pp. 171-181.

³²Yamaji Kōzō. "Mō hitotsu no sarugaku nō--shūgen no mochitsutaeta nō ni tsuite," Geinōshi kenkyū no. 44, pp. 35-48. The information I compress into Table I is given on pp. 42-44.

³³Honda, Kagura, pp. 401-412.

³⁴Yamaji, "Mō hitotsu no sarugaku nō," p. 46.

³⁵Ibid., p. 47. See also Yamaji's "Honsho shūroku kagura shiryō no shūhen."

³⁶Ibid., p. 45.

³⁷Alcheringa. Ethnopoetics. New series, Volume 3, Number 1, 1977. My "'Thee' Evocation' and 'Blessing' of Okina: A Performance Version of Ritual Shamanism."

³⁸It is interesting to note in passing that the Arasawa text of Okina preserves, in a section coming after the maku-dashi, an unusual element not found in the better known Ōtsugunai or Take texts. A passage of worship in the four directions makes up a part of the blessing recited by Okina.

Though phrased in Buddhist terminology, the climax concludes with Shinto imagery: a splendid canopy and banners in the sky overhead mark the spot below where the mat, his za, is prepared for kami's presence.

³⁹These sections are not identified as kuse in the recorded texts of the plays. Evidently Honda has chosen to use this term for them in order to suggest a link between this form and kusemai which began to be popular as a performance type ~~from the~~ end of the Kamakura period into that of the Nanboku-chō (1336-1392). Later kusemai was to have a decisive role to play in the history of classical nō. By making an association between plays in the yamabushi kagura tradition and the historical kusemai, which predates classical nō, Honda may be seeking further evidence to support his claim that the yamabushi kagura tradition as a whole is antecedent to classical nō. In a discussion of narrative techniques in plays of this tradition, referred to later, Honda points out that the historical kusemai and certain plays in yamabushi kagura share the characteristic of having a narrator who is not disguised or masked but appears in his own person. This is a reflection of his hypothesis that a line of development can be traced from a performance type with an undisguised narrator toward one where the narrator is masked and disguised as a character in his story. A further similarity between kusemai and many plays in the kagura repertories is to begin with a short sung form like the shidai of classical nō. In kagura this corresponds to the makudashi. In that sense the makudashi recited before the performer comes onto the stage and the kuse-like narrative discussed here form a continuous whole which, Honda seems to imply, is related to the better known historical kusemai.

⁴⁰Honda, Kagura, pp. 415-417 contain a brief discussion of the structures of Hataori and Nenju.

⁴¹This was the implication of my presentation "Who can tell the tale: narrative voice in katari and the staging of the spoken tale" given as part of the Princeton Conference on East Asian Comparative Literature, March 22-23, 1976.

⁴²The concept may be used, for example, to explain the programming sense of large-scale performance of classical nō. Okina and waki nō, that is plays in which a god appears, are succeeded by ones whose heroes or heroines are human and whose stories, often tragic, contrast with the blessing already delivered by Okina and the gods in waki nō. The relationship in kabuki between jidai-mono and sewa-mono has also been seen as governed by the principle of Fukuenshutsu.

⁴³Yamaji, "Mō hitotsu," p. 45.

⁴⁴Kojiki. Translated by Donald Philippi (Tokyo: University of Tokyo Press, 1968), Book II, Chapter 66, p. 203.

⁴⁵Honda calls song which the dancer's movements illustrate 'song for dance' (mai-uta or mai-utai). The distinction between movement to accompany song for dance and movement which expresses emotions attributable to a character in the story may seem an overly subtle one but it is key to an understanding of Honda's view of the structure of classical nō as well as significant to a general understanding of the role of gesture language in Japanese dance. Honda has proposed this hypothesis: a performance in which dancing illustrates mai-uta, as in Odamaki, may be the older form of the second part of the two-part classical nō play. As Honda explains it, in the second part of a classical play, such as Chikubu-shima, a visual spectacle, evoked by what has preceded, is brought before the audience. Honda's technical term for this is furyū, and in the case of this play, the furyū section is one of a dancer dancing to mai-utai.

Honda's definition of what he calls the first category of classical nō is perhaps worth giving in full since it incorporates several of the concepts developed in this essay. I give a transcription of my notes of his lecture on this subject given at Waseda University 19 May 1971. The reader can compare this more recent expression of that view with that contained in Okina sono hoka and referred to above in note 24. "In the ~~first~~ part kami, through his medium, speaks a katari; in the second part, no longer through an intermediary but in his own person, he dances a dance of blessing to the accompaniment of a song for dance which is, at the same time, a hayashi uta (a rhythmic accompaniment to the appearance of kami.)" The definition of Honda's second category of classical nō is also of interest in light of our discussion: several performers come out disguised as characters in a story to recite it; they divide up the story among themselves, each performing and speaking the words which belong to the character in whose guise he is appearing.

⁴⁶The function of the role called sōjin in the Izumo kagura tradition is similar to that of shamon in yamabushi kagura in that both tell a story which precedes the manifestation of a character in that story as a disguised performer on stage. The role of sōjin in the play Sumiyoshi mentioned below identifies himself as the lesser divinity

of the shrine complex. The various shamon roles examined earlier, though not identifying themselves in words, may be disguised or masked in various ways to suggest an identity which, as we have seen, does not interfere with their function as narrator but may, in fact, enhance it by validating their account as that of a true witness (Hataori).

⁴⁷ Honda makes the hypothesis that narration of this sort is the prototype of the ai kyōgen in classical nō. The performer in the break between the first and the second half of a classical play tells a story related to the character who is to appear in the second part. The prototype to this, according to the hypothesis, is the recitation of saimon. In that sense the ai kyōgen tells his story as a means of manifesting the principal character, who is to make an appearance in the second part of the play. Needless to say the intention of manifesting the nochi-jite has long since disappeared from the consciousness of the kyōgen actor, if, in fact, it was ever there. We are speaking here rather of formal prototypes.

⁴⁸ Zeami does this at the very beginning of the Sarugaku dangi where he says: "The way of sarugaku nō aims at enjoyment (yūgaku); it is entirely monomane [in other words, what is fundamental to it is the technique of disguising and taking a role]. Nevertheless since the origin of sarugaku is in kagura, the two arts of dance and of song are even more fundamental techniques than is monomane." My translation makes use of the contemporary Japanese version of Nishino Haruo in Nihon no meichō X Zeami (Tokyo: Chūōkōron 1969). Omote Akira's long supplementary note (55, p. 457) on the expression yūgaku, as well as his head note on this passage, p. 260, Zeami Zenchiku, Nihon shisō taikēi XXIV (Tokyo: Iwanami, 1974) contain useful commentary.

⁴⁹ Zeami Zenchiku, p.38. Zeami begins the shingihen, the fourth section of the Fūshikaden, with the story of Amaterasu in the cave. He retells the myth after this opening statement: "sarugaku is said to have begun in the age of the gods." He even uses the expression kamigakari (possession) in the passage describing what took place before the cave. He identifies the performance (on-asobi) which took place on that occasion as sarugaku.

⁵⁰ Yamaji, "Honsō shūroku kagura shiryō no shūhen," p. 11.

⁵¹ (a) Ibid., p. 12.

(b) Nihon minzoku geinō jiten (Tokyo: Daiichi Hōkishuppan kabushiki-gaisha, 1976), p. 697.

(c) Minzoku geinō (kagura) (Tokyo: Daiichi Hōkishuppan kabushikigaisha, 1970), p. 242.

⁵²Yamaji, "Honsho," p. 12.

